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SATURDAY, JULY 15, 1939.



THE R.A.F. "SHOWING THE FLAG" ABROAD: THE TAKE-OFF OF "WELLINGTON 1" LONG-RANGE BOMBERS AT THE BRUSSELS MILITARY FLYING DISPLAY—THE "WELLINGTONS" BEING THE BIGGEST BOMBERS IN THE DISPLAY.

One of the most impressive features of the military flying display at Brussels on July 9 was the take-off of the squadron of nine Vickers-Armstrongs "Wellington 1" bombers, the biggest bombers in the display. Before they had left the sky an R.A.F. Hawker "Hurricane" fighter was flown, and this was the sensation of the day: a climb for a rocket-loop seemed vertical; and it challenged the German "Bücker" biplanes with a series of "flick" rolls—a manoeuvre usually deemed

unsuitable for monoplanes. These were the two British contributions to the display: though the excellence of British craft was also demonstrated by the performances of the Fairey "Foxes" and "Fireflies," and Hawker "Hurricanes" in the Belgian Air Force. On page 115 of this issue appears a group of some of the Air Chiefs present, including Air Chief-Marshal Sir Cyril Newall, and General Milch, German Under-Secretary for Air. (Photograph by Charles E. Brown.)



By ARTHUR BRYANT.

IN a few weeks' time we may very well be at war. Everyone knows now where we stand. After eighteen months of continuous alarms and successive acts of armed violence, the people and government of this country have reached complete unanimity on one point—that a further act of arms—for whatever cause, just or unjust—will bring them instantaneously into war on the side of the party attacked. It is no use arguing about that: the decision has been taken, and no man in England could hope to persuade the people of England—slow but stubborn to wrath when roused—to take any other course. There was no other way of teaching those whom successful threats of violence had made bold beyond common prudence the long-neglected lesson that in the conditions of the modern world violence cannot permanently be made to pay. The choice of war or peace is now in other hands but ours. By a strange irony, it is in the hands of the one man among the rulers of the world who went through the hardest fighting of the world war as a common soldier and suffered all that a common soldier had to endure. It may conceivably be that in that strange circumstance now lies the final hope now left to the world.

And if by any miracle the shadow that lies over Europe should be lifted, what then? Somehow, sooner or later, we shall have to build up a new international order for a world whose powers of mechanical self-destruction have outgrown the old, primitive, happy-go-lucky lawlessness of the past. It is no use talking blandly, as we have done too long, of enforcing a higher international order when no such order exists. We have got to create one. That which was designed in 1919 was, as events have proved, built on sand. It was founded in injustice—on the perpetuation of a settlement that was made in anger and could not endure and that has not endured. The League, on which the hopes of all good men were bent, was put into the world without the means of its own conservation. For its unpractised architects, in their well-meant attempt to equip with the international machinery of peace a world of which change was a natural law, omitted to provide any practical means of bringing about change by peaceful means. Hitherto international change had always been brought about by war. And by an almost incredible oversight in the new order of things, no adequate way was provided for changing the *status quo*, however unjust it might be, save by the same old, bad, and now fatally suicidal method. The frontiers established in the heated passions of 1919 could only be altered by a unanimous vote of the whole League Assembly, under Article 5—something which, in any major dispute, could scarcely ever be achieved. This lamentable omission deprived the League at once both of what should have been its chief moral force and of its practical effectiveness.

To suppose that the necessity for international change and frontier revision had ceased for ever in 1919 was a tragic instance of human blindness. The Versailles Treaties were no more superior to their many predecessors in durability than they were in virtue. In the very nature of things they could not be so. A glance at the changing maps of Europe during the past three centuries in the map volume of the "Cambridge Modern History," shows the fallacy of such a notion. No peace treaty framed by a European conference after a great war has ever had permanence, or, indeed, lasted in its entirety for more than a few years. There were international peace treaties, which, in their own day, seemed to our forefathers just as important as Versailles: in 1648, in 1713, in 1748, in 1763 and in 1815. How many of them survived intact even for a decade? Between 1815 and 1914 there were over fifty modifications of the European frontiers drawn up at Vienna after the

defeat of Napoleon. Those who framed the new frontiers of 1919 had no more power to bind the future than the statesmen of the past.

The truth is that there was just as much that would soon cry out for change in the post-1919 world as there had been before. Neither the vitality nor the population of nations is ever static, nor are the ideas which actuate men. New needs and new crusades were already waiting in the wings when the

denied their former outlet to America and seeking areas of settlement denied them by what they regarded, with, however, little reason, as a fraudulent peace; and eighty million Japanese, confined to a string of stony volcanic islands, greedy for fields of expansion. In all this the world was as it had always been. And behind all these were new and fermenting idealisms which, as in the past, would soon outmode more ancient ones: the creed of the Hammer and Sickle threatening world revolution and the dictatorship of the Proletariat; the creed of the Fasces and the Swastika lauding strange and unfamiliar forms of rough justice based on unashamed power instead of on legitimism and parliamentarianism; new religions, new faiths, inspiring new sacrifices and new cruelties. Could President Wilson the school-master, or Lloyd George the demagogue, or Clemenceau the provincial patriot, bind the influence of the Pleiades or loose the bands of Orion?

There lay the folly of men who had been forewarned of the all-destroying nature of modern scientific war. With the wreckage of a broken world about them they used the constitution of the League of Nations—the one great hope of the future—to make their impermanent settlement permanent. By doing so they merely made the League impermanent and anchored it to what had inevitably to be swept away by the river of time. By linking the Covenant to the Treaties they ensured that the League should be swept away too, and in all ultimate probability the peace of the world with it. The eyes of millions now living happily may well close for ever in misery and torment because of that inability to think clearly. History may well set such blindness above all

Hitler's crimes against international order, seeing that it helped to create Hitler. By not providing a peaceful alternative the constitution of the first League of Nations made change, either by war or the threat of war, inevitable. And by the linking of this defective constitution with the principle of collective security and common action against an aggressor, those who had to make the League work were to be faced in the fullness of time with the disagreeable alternatives of precipitating another and perhaps more terrible world war or condoning a gross breach of its own rules and of international law whenever any attempt was made by any nation to change or modify the *status quo*. And as every nation desirous of effecting change, just or unjust, was encouraged to obtain it by a threat of force, the authority of the League and the international situation steadily deteriorated.

Critics of the Government refer to this process as the betrayal of the League. But the truth is that the League was betrayed at the moment of its birth by the lack of foresight of its own makers, who left to their successors the damning and unavoidable choice of either condoning every act of aggression or plunging the world into another war. They naturally—and, in my view (knowing what world war implies for everybody) perfectly rightly—preferred the former to the latter. But by their inescapable condonation of successive acts of aggression they encouraged everyone who had a grievance, legitimate or illegitimate, or who, rightly or wrongly, wanted any change in the *status quo* to set a premium on the use of force. By using force, and only by force, the have-nots found they could get what they wanted. And, like other human vices, the use of force grows with practise. It tends to become a habit. What is even worse, it comes in the end to be glorified for its own sake. That is the position to-day. Should the chance of making a new start without a second crucifixion of all mankind miraculously come to us, can we do better than we did in 1919? Next week, greatly daring, I shall try to suggest how.



THE PAINTED HALL, GREENWICH, AS IT WAS BEFORE THE PRESENT RESTORATION: A WATER-COLOUR PAINTED ABOUT 1860 SHOWING THE LOWER WINDOWS BUILT UP AND THE HALL CONVERTED INTO AN ART GALLERY.

As illustrated and described on pages 106-107 of this issue, the Painted Hall of the Royal Naval College at Greenwich, one of Wren's great masterpieces, has been restored to serve as the Officers' Mess. This water-colour shows the Hall as it appeared about 1860, but better lit than it was in reality. Nelson's bust by Chantrey is pictured before the West Wall.



WITH THORNHILL'S GREAT MURALS AND CEILING COVERED UP OR OBSCURED BY THE BAD LIGHTING WHICH RESULTED FROM THE BLOCKING OF THE LOWER WINDOWS: THE PAINTED HALL IN 1925. The Hall is seen under the same conditions as in the water-colour, but with the bad lighting more accurately shown. The lower pictures, it will be observed, almost touched, while those above were hardly visible owing to the glaring deflection of the light. The benches, made from Battle of the Nile prizes, are now in the National Maritime Museum. (Photographs by William Davis.)

jaded statesmen of Versailles still held the stage. There were Turks longing to drive Greeks from their violated fatherland; Poles coveting the once Polish Lithuanian capital; Lithuanians casting needy eyes on Memel; Memellanders and Dantzigers longing to return to a Teuton Reich; Sudeten Germans, Hungarians and Poles under the unwanted rule of Czechs, Rumanians and Jugo-Slavs; prolific Italians

THE STRUCTURE OF A "WELLINGTON"—A BOMBER OF VERY LONG RANGE.



THE INTERIOR OF A VICKERS-ARMSTRONGS "WELLINGTON 1," A LONG-RANGE BOMBER WHICH COULD FLY FROM LONDON TO KHARTOUM NON-STOP: SHOWING THE FORMATION OF THE ENTIRELY NOVEL GEODETIC STRUCTURE RESPONSIBLE FOR THE 'PLANE'S LOAD-CARRYING CAPACITY.

On our front page the take-off of "Wellington 1" bombers at the Brussels Display is shown: above is the interior of the machine, as seen from the rear cat-walk, showing the formation of the geodetic structure. On the left is the hot-air pipe which runs practically the whole length of the fuselage, for heating purposes—the cold being considerable at a height of 25,000 ft., which is the usual operating height. The "Wellington 1" normally carries a crew of four, made up of a pilot, a front gunner (who is also the bomb-aimer or navigator), a wireless operator, who acts alternatively as the midships gunner, and a rear gunner. A fifth man can also be carried. The "Wellington's" capacity for carrying heavy loads may be directly

attributed to the Vickers geodetic system of construction, which proved its worth in the single-engined "Wellesley," the type of machine which holds the world's long-distance record. It has a top speed of 265 m.p.h. when fitted with the standard "Pegasus XVIII" engines, and considerably more when fitted with Rolls-Royce "Merlin" or Bristol "Hercules" engines. Provision is made for five turreted machine-guns; and the machine is amazingly agile in the air. The normal cruising speed is 215 m.p.h. at 15,000 ft., and the maximum range 3200 miles at an economical cruising speed of 180 m.p.h. This long range is of obvious strategic importance, since it brings every possible objective in reach of British bases. (Photograph by L.N.A.)

AS POIGNANT AS CAPTAIN SCOTT'S DIARY: THE "THETIS'S" LAST MESSAGE.

NAVAL MESSAGE

①

FROM: "THETIS"

ON BOTTOM.

DEPTH 140 ft.

160 Bm DOWN.

FORE END + TORPEDO STOWAGE COMPARTMENT FLOODED.

NO 5 BOW CAP + REAR DOOR OPEN.

COMPARTMENTS EVALUATED.

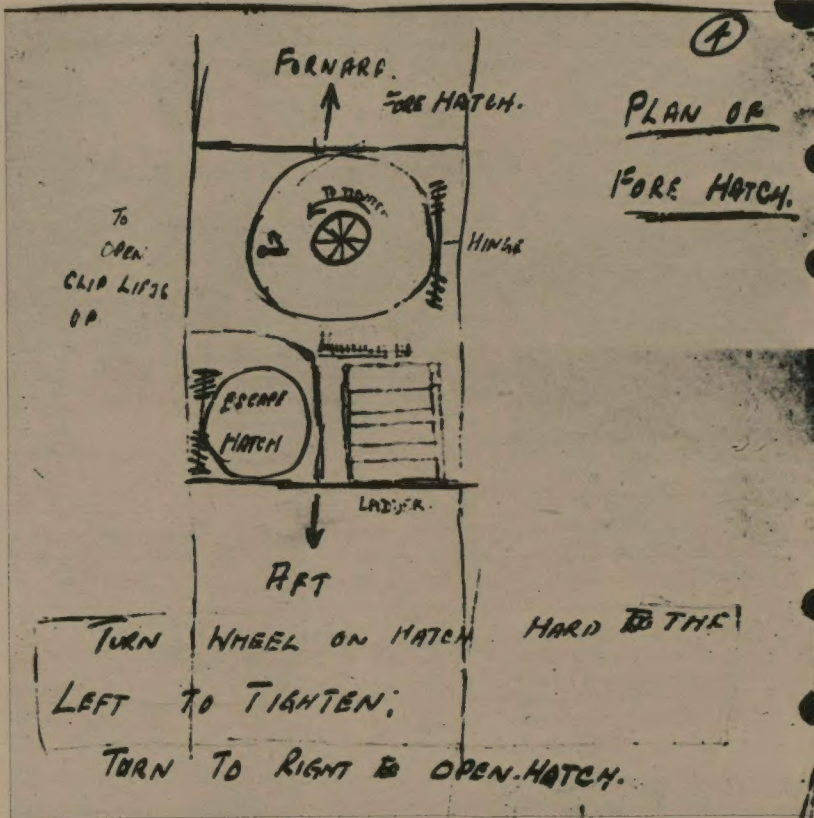
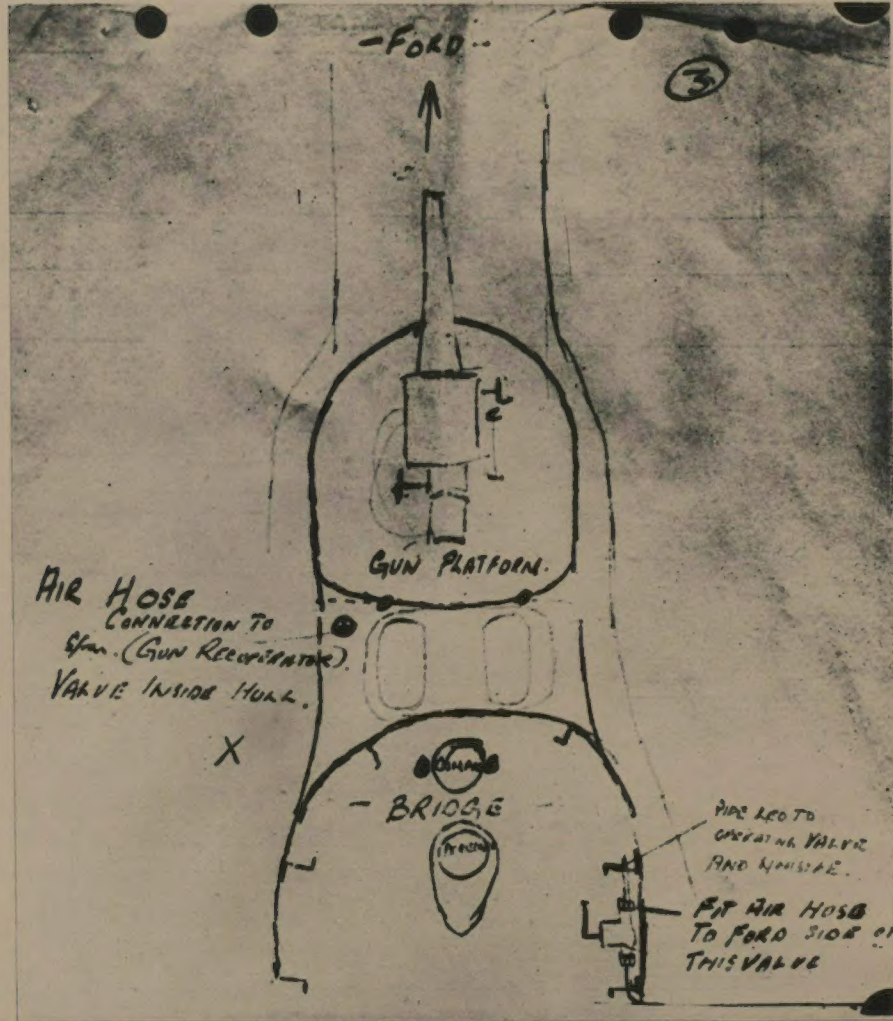
THE OPENING SHEETS OF THE MESSAGE FROM THE MEN IMPRISONED IN "THETIS" EXHIBITED AT THE ENQUIRY; THE FIRST GIVING THE POSITION OF THE SUBMARINE, AND HER STATE—"FORE-END TORPEDO STOWAGE COMPARTMENT FLOODED. NO. 5 BOW CAP AND REAR DOOR OPEN"; AND THE SECOND THEIR PLAN FOR ASSISTANCE: "H.P. [HIGH PRESSURE] AIR REQUIRED TO CHARGE S/M [SUBMARINE] THROUGH EITHER GUN RECUPERATOR CONNECTION, OR WHISTLE CONNECTION ON BRIDGE. DIVER REQUIRED TO TIGHTEN DOWN FORE HATCH SO THAT BLOW CAN BE PUT ON FORWARD COMPARTMENTS WITHOUT LIFTING HATCH. STRONG BACK [i.e., CROSS BAR] REQUIRED ON FORE HATCH AS SOON AS POSSIBLE."

NAVAL MESSAGE

②

H.P. AIR REQUIRED TO CHARGE S/M THROUGH EITHER GUN RECUPERATOR CONNECTION OR WHISTLE CONNECTION ON BRIDGE.

DIVER REQUIRED TO TIGHTEN DOWN FORE HATCH, SO THAT BLOW CAN BE PUT ON FORWARD COMPARTMENTS WITHOUT LIFTING HATCH. STRONG BACK REQUIRED ON FORE HATCH AS SOON AS POSSIBLE.



THE DIAGRAM (ON PAGE FOUR) OF THE FORE HATCH, WHICH HAD TO BE MADE SECURE BEFORE THE FLOODED FORWARD COMPARTMENTS OF THE SUBMARINE COULD BE BLOWN CLEAR BY COMPRESSED AIR.

HOW THE MEN IN "THETIS" HOPED FRESH AIR MIGHT BE PUMPED INTO THE SUNKEN SUBMARINE: THE FIRST SKETCH, ON PAGE THREE OF THEIR MESSAGE, GIVING TWO PLACES WHERE AN AIR HOSE MIGHT BE ATTACHED.

ONE of the most moving incidents in the enquiry into the loss of the "Thetis" was the production, on July 6, of the plan of the escape operations prepared at a conference in the submarine when all hopes of raising her to the surface by their own efforts had been abandoned by the men inside her. In its dramatic poignancy this message is reminiscent of Captain Scott's diary discovered by the search party, describing the last experiences of the doomed explorers, conscious of their failing strength. The message from the "Thetis" was brought to the surface in an attempt—desperate, it seemed, when it was undertaken—by Captain Oram and Lieutenant Woods to make contact with any craft that might be in the neighbourhood. The message was enclosed in a waterproof wrapping and tied to Captain Oram's wrist, in the hope that it would be read by anyone who picked him up—alive or dead. Written on five sheets of paper, it tells with the utmost conciseness how the men in the vessel left nothing undone that would assist those attempting to rescue them. It is written in capital letters on "Admiralty Message Paper." The sketches show the gun platform, as seen from above, and the bridge showing the air pipe connections, and also the fore hatch as viewed from above. Pages 1 and 2 contain a description of the state of the vessel and what was immediately required, and page 5 a warning to watch for men escaping from the vessel. The message was written by Commissioned Engineer R. D. Glenn, who, after the officers and experts had conferred and the plan to connect an air hose to the submarine was agreed upon, went away and proposed certain wording for the message. With a few alterations this was agreed to, and Glenn then went to write it and draw the diagrams. It will be remembered that Captain Oram described this conference in his evidence before the enquiry with the words: "I cannot speak too highly of the clear, reasoned thinking which was given by those men under conditions of severe mental strain, and later, when they were suffering physical distress." On the opposite page are seen drawings by our special artist elaborating Mr. Glenn's sketches.

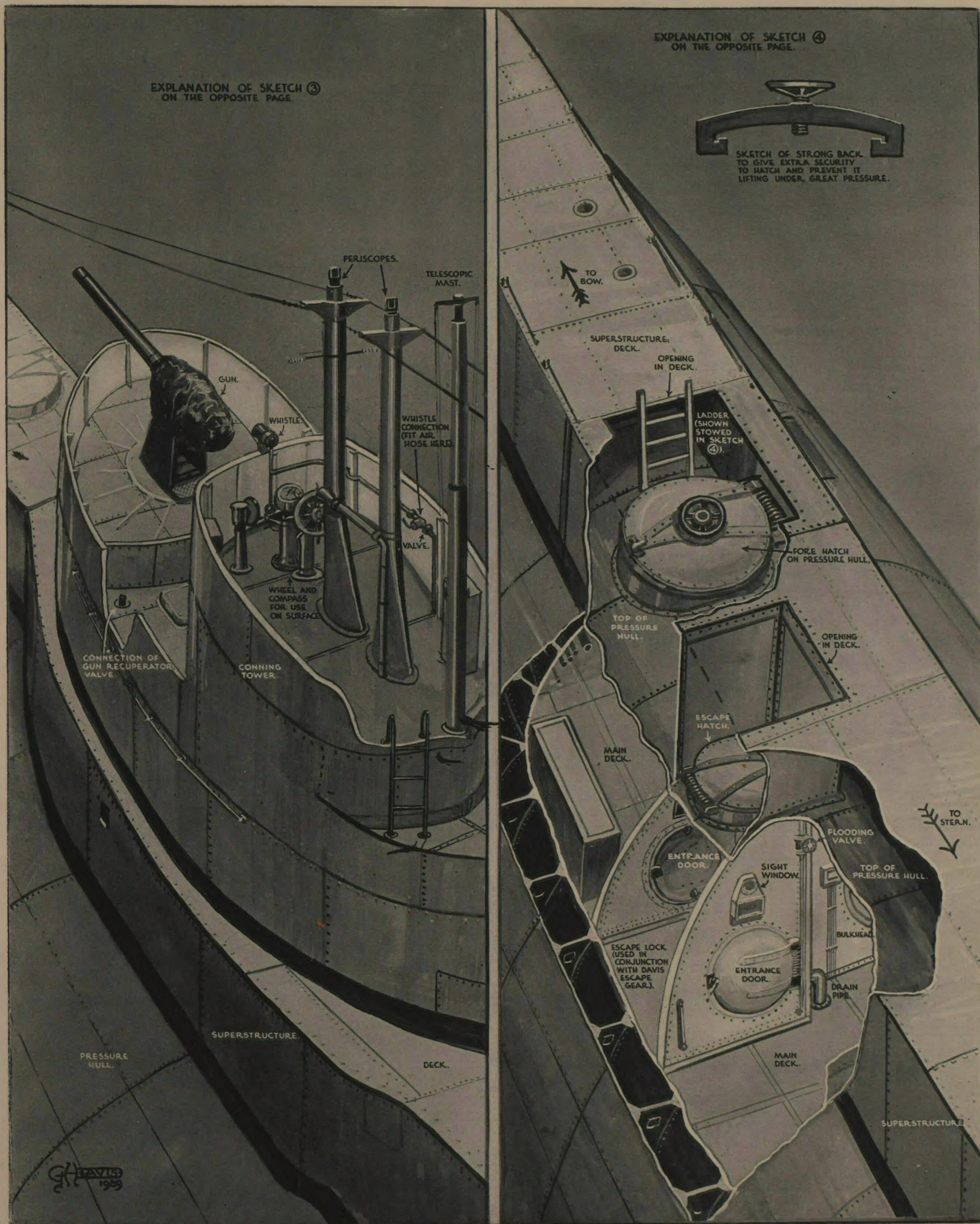
NAVAL MESSAGE

⑤

KEEP CONSTANT WATCH FOR MEN ESCAPING THROUGH AFTER ESCAPE CHAMBER.

THE LAST DESPERATE PLEA OF THE MEN IN THE "THETIS": "KEEP CONSTANT WATCH FOR MEN ESCAPING THROUGH AFTER ESCAPE CHAMBER."

THE SKETCHES IN THE "THETIS" MESSAGE PICTORIALLY EXPLAINED.

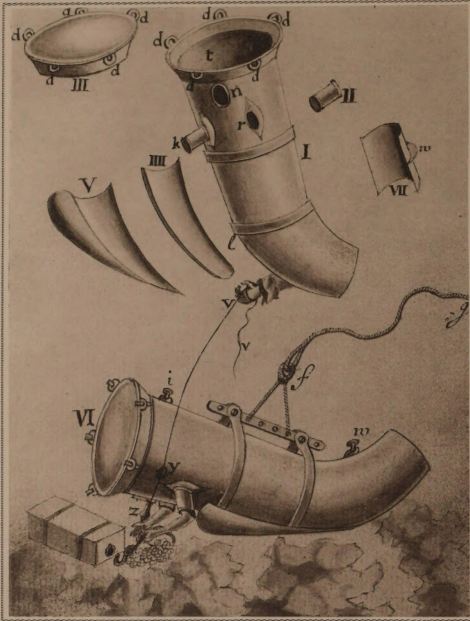


HOW THE DIRECTIONS GIVEN BY THE MEN IN THE "THETIS" FOR THEIR RESCUE WOULD HAVE WORKED: TWO ELABORATIONS OF THE SKETCHES IN THE MESSAGE; ONE SHOWING THE SUGGESTED CONNECTIONS FOR AIR PIPES; AND THE OTHER THE FORWARD HATCH, WHICH HAD TO BE SECURED.

The significance of some of the points in the sketches included in the last message from the "Thetis"—brought to the surface by Captain Oram—and containing directions as to how the men in her thought rescue operations could best be conducted, may escape the uninitiated reader, and accordingly we here give a pictorial explanation. In the first drawing are seen the two points on the superstructure where it was hoped an air hose might be attached to the mouths of pipes leading into the interior of the submarine to deliver high-pressure air to recharge the compressed air system, and also to help renew the internal atmosphere and so keep the men alive. In the second drawing are shown the forward

compartments of the submarine (which were flooded), the forward hatch, and the hatch of the forward Davis escape chamber. The message directed that a strongback should be put on the forward hatch, this being a special type of clamp or cross-bar which would prevent the hatch from being lifted up when the tremendous pressure necessary to drive the water out of the flooded forward compartments was applied by means of compressed air. In the right-hand drawing the ladder by which the forward hatch is reached from the superstructure deck is shown in position; though in the diagram in the message it is shown stowed horizontally.—[DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS; WITH OFFICIAL ADVICE.]

MODERN SALVAGE METHODS FORESHADOWED TWO HUNDRED



passed round the vessel and made fast to the "camels" at low tide so that as the water rose the buoyancy of the "camels" would lift the "Thetis" clear of the bottom. The attempt was abandoned when the hawsers broke under the strain. This method of salvage was described by Captain Rowe over two hundred years ago! In a preface to the manuscript the inventor states: "The Engines which has hitherto been made Use of are of two Sorts the first Cases of Copper suited to the Form of the Body having Cases for the Thighs, Legs and Arms made of Leather which if Supple were contracted by being thrust into the Engine so as no Extension or Use of any Limb could be made. This they found by Experience tho' the true Reason nor Remedy did not enter their Heads, and as for Cases of entire Stiffness so as to resist the Pressure of the Water it may be easily imagined that no Work could be performed, except it was contrived in ye Nature of Armour with playable Joints and yet no Possibility of the Waters entering therein; and of such a Contrivance, I may venture to say, that I am the first

LEFT: PROBABLY THE FIRST "ARMOUR'D" DIVING-DRESS: AN "ENGINE FOR DIVING" INVENTED BY CAPTAIN JACOB ROWE (c. 1720) AND DESCRIBED BY J. T. DESAGULIERS IN 1744. (DRAWING SLIGHTLY ENLARGED.)

THE DESCRIPTION OF AN ENGINE FOR DIVING.

Let Figure. 1. Represent a Trunk or hollow vessel of Copper or Brass of sufficient Strength to resist Pressures of deep Water and Dimensions to contain the Body of a Man suppo'd to enter thereto Port foremost at J. bent at the Bearings of his Knees at I. (the Engine being bent makes it the more convenient for going between Rocks or great Stones and for the Ease of the Diver in Working) with Holes at k and r for his Arms to pass through and a Glass for his Sight at x. Figure. II. represents a Sleeve made exactly to fit the Arms of the Diver and fasten'd to the Body of the Engine at k and r, where the Arms come through which is likewise defended by a soft Quilting to prevent the Arms from Hurt by Pressure and the Sleeves from being thrust into the Engine. Figure. III. represents a Cover made to fit the Head of the Engine fasten'd down with Screws at d.d.d.d.d. and Leather between the Borders so as to prevent Leaking in any Depth of Water. Figure. IIII. represents a Plate of Lead to be fasten'd before the Engine in a Strait Line passing between the Arms, not only as a proper Weight to Sink the Engine, but as a Ballance thereto whereby the Diver will always be kept in a proper Posture for Working, and the more so, by Means of a Block or Cradle represented by Figure. V. suppo'd to be fasten'd over the Lead as plainly may be seen in Figure. VI. where the Diver has not only the Power of Handling what is at the Bottom, but may at any Time rest his Arms from Work. In deep Water the Diver is forced to make Use of a Saddle on his Back represented by Figure. VII. with a Ridge at x. touching the upper Part of the Engine, whereby the Diver can keep his Arms at a due Distance out of the Engine (i.e. call'd the Engine Rope, by which it is let down and haul'd up again from the Bottom, &c.) is the Life Line passing through a Ring at y. with a Knot in the Line so as the Handle at z. may always remain at a due Distance for the Diver to take hold therof, in Order to give any Notice to the Persons above, as by Agreement by giving a certain Number of Pulls or sudden Twitches which is immediately felt by the Person that holds the Line and two Iron Cords or Poles both which are to be open'd as soon as the Diver gets from the Bottom to the Waters Surface, in Order to give him fresh Air by help of a pair of Bellows, blowing at the latter, at which when the Engine leaks we likewise pump out the Water.

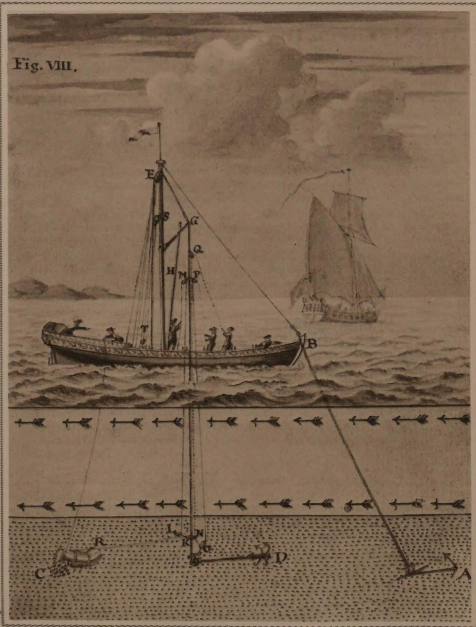
THE drawings reproduced on these pages illustrate an early eighteenth-century MS. by Captain Jacob Rowe in which he gives details of a "diving engine" invented by himself and the various ways it could be made use of. The apparatus is probably the first "armoured" diving-dress devised and is referred to in "A Course of Experimental Philosophy" by J. T. Desaguliers (1744), in which he says: "Now tho' the Diving-Engine be better than a great many, yet it has the same Inconvenience of not being fit for great Depths. Captain Irwin, who dived for Mr. Rowe, inform'd me that at the Depth of 10 Fathom he felt a strong Stricture about his Arms by the Pressure of the Water; and that Venturing two Fathom lower to take up a lump of Earth with Pieces of Eight sticking together; the Circulation of his Blood was so far stopped, and he suffer'd so much, that he was forced to keep his Bed six weeks." It is interesting to recall that the first attempt to raise the submarine "Thetis," which sank in Liverpool Bay on June 1, was made with "camels," or pontoons. Hawsers were

(Continued above.)

RIGHT: CAPTAIN ROWE'S "ENGINE FOR DIVING" IN OPERATION: A DRAWING SHOWING HOW THE DIVING-DRESS COULD BE CONTROLLED FROM THE SALVAGE-VESSEL IN STRONG TIDES SUCH AS HAMMERED THE RESCUE-WORK IN CONNECTION WITH THE "THETIS." (HERE SHOWN SLIGHTLY ENLARGED.)

THE MANNER OF DIVING IN RAPID TIDES OR CURRENTS.

To Dive in Slack or dead Water, the Engine needs no other Rope than what Figure. VI. represents, but in a Tide or Current, the Engine can't keep to the Bottom except by adding such a Weight, as will hinder the Man from Striving or Working when there, and therefore let the Boat or Vessel drop Anchor near the Wreck (suppose at A) so as to be able to use a sufficient scope of Cable (represented by A.B.) without falling too near or a Stern of the Wreck or Treasure here suppo'd to be at C. and then let drop another small Anchor or Grapnel at Midships (suppose at D.) and let the said Grapnel Rope or small Hawsers pass through a Block at E and the Fall extend to the Cannell on the other side of the Mast, whereby it serves as a Support thereto, and may be Veer'd out or the Slack haul'd in as the Tide does lift or fall, and let the said Grapnel Rope be Boom'd and Shoar'd out by G. and H. whereby it may stand clear of the Boat Side, in order for the Engine to be haul'd up and down thereby in the Manner as follows. Let K. represent a Traveller with a Block sized thereto at L. thro' which let the Engine Rope be rec'd and pass thro' the Block at M. whereby the Engine may be veer'd out at any Distance, so, as exactly to fall on the Wreck or Treasure; but fearing the Force of the Stream on the Engine should so Jam the Traveller as to prevent its own Gravity from sinking it, let a Rope be sized at N. passing through a Block at O. fasten'd to a Ring of the Grapnel and rec'd through the Block at P. whereby the Traveller with the Engine will be easily forced down to the Bottom, and supposing a Rope to pass from N. through the Block Q. will be the best and safest way to haul the Traveller and Engine from the Bottom for should it be haul'd up by the Engine Rope R.M. the Engine will be in Danger of hitching in Rocks and Pieces of the Wreck, by being drawn close to the Bottom from R. to L.—S.T. Represents a Tackle to haul the Engine in and out of the Boat.



YEARS AGO: ROWE'S "DIVING ENGINE" AND BARREL "CAMEL."

Projector; which shall be thoroughly explain'd in its proper Place, but, first 'twill not be amiss to acquaint the Reader of the great Mistakes which has past unheeded of the Manner or Posture most proper for Working under Water; for, no Person without great Absurdity can imagine it practicable to walk work or stand upright in the Water, as in this our mighty rarify'd Medium of Air: for the Difference in their Resistances being nearly in the same Proportion as their Gravities, 'tis required for all Bodies in the Water in Order to make the least Resistance of Length beyond Breadth to not End ways as do Fishes and all Water Animals; so must Men in Engines under Water act on their Bellies or otherwise would be liable to be thrown up and down with every little Set of Sea Tide or Current as always did happen to Persons attempting to stand upright having their Legs thrown off the Ground by the least Motion of the Water pressing on the Ropes and Pipes let down for the Supply of Air; and therefore no Method of this kind could be practicable; no more can the Diving Tubs or Bell without

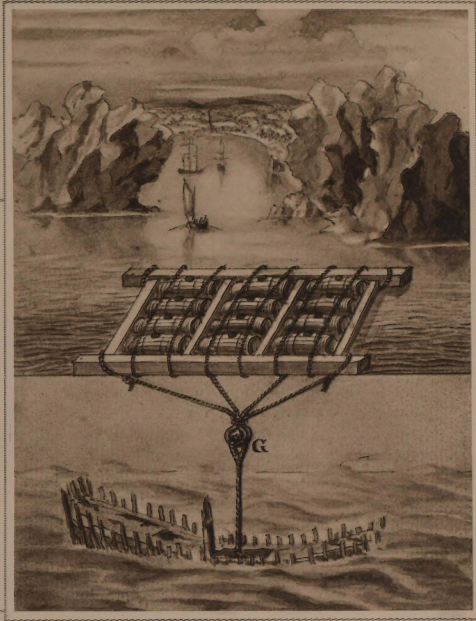
(Continued below.)

RIGHT: THE PRESENT-DAY "CAMELS," OR PONTOONS, SUCH AS WERE USED IN THE FIRST ATTEMPT TO RAISE THE "THETIS," FORESEEN OVER TWO HUNDRED YEARS AGO: CAPTAIN ROWE'S DEVICE FOR RAISING WRECKS. (SLIGHTLY ENLARGED.)

OF THE GREATEST POWER OR PURCHASE REQUIRED IN BREAKING UP WRECKS. When Wrecks lye buried in Sand or Mud (discovered by boring or Spitting) the first thing to be done, is to clear the same by Drudges and other Contrivances for that Purpose and then if the common Method of Purchase by Help of Tables is not sufficient to break up her Decks or Timbers, &c. a Purchase made by empty Cask will most commonly answer the End both for breaking up and Weighing Vessels as follows. Let A Stage be made, having for its Side Prices two strong Beams with short Beams at the Figure represents at such a Distance from each other as to admit Rows of Cask (with their Bunges uppermost) to be Placed between and their Rising up by the Force of the Water must be prevented by Lashings of Ropes from each side of the Stage, and also, Plattings of Ropeyarns must be placed between each Cask to prevent their getting Damage by Pressure against each other; and then 'tis plain that any Purchase may be made by Ropes of sufficient Strength passing from the four Ends of the strong Beams and made fast (by strong Hooks, Tonges, Grapnels &c.) to the most convenient Part of the Wreck, i.e. at low Water the Slack of the Ropes passing from G. to the Wreck must be haul'd in and securely made fast, and then the Flooding of the Tide will make a Purchase equal to the whole Weight of Water required to fill the Casks, added to the Weight required to sink the whole Quantity of wood belonging to the Stage and Cask.

COROLLARY.

From hence it appears that any Purchase may be made greater or less according to the Largeness and Number of Cask or empty Vessels: and consequently any Wreck or Part of a Wreck when weigh'd may be remov'd from deep into shoal Water. Where the Difference between high and low Water is but small the Stage must be contriv'd as floaty as possible by making the Diameter of the Cask exceed their Length; and then shorten the Purchase Ropes when the Cask are nearly full of Water which afterwards must be Pump'd out at the Bungs.

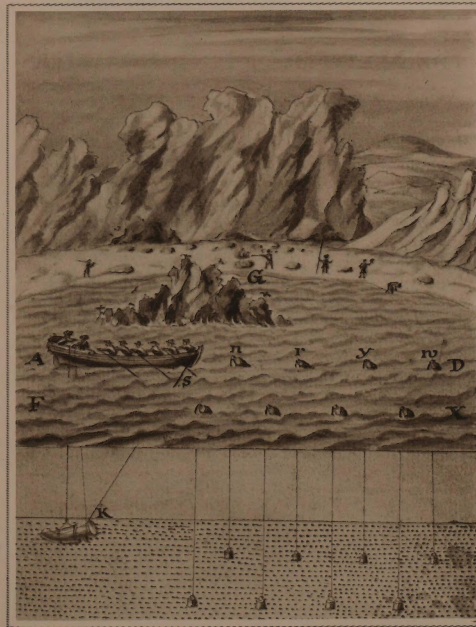


great Inconveniency and Hazard: for should the Diver attempt to go any considerable Depth the compress'd Air might quite deprive him of even having the Sense of hearing by breaking or Pressing too hard on the Drum of the Ear which Pressure is always equal to the Weight of the Column or Cylinder of Water of the perpendicular Height or Distance from the Surface and therefore the great and Ingenious Doctor Halley advises to let down the Engine very slowly whereby the compress'd Air may have Time to enter in and circulate with the Blood and consequently would support the Drum of the Ear and Eyes from being hurt by the external Pressure; but should the Person have Occasion to come suddenly up from the Bottom and not give the Air a gradual Time to return, I am very apt to believe, that, (by the external Pressures being taken off) the Veins might be in Danger of bursting, or the Blood cease to circulate; besides no Person would be fit to act in this Engine, but a well experience'd natural Diver, whereas in my Engines all Persons are equally capable, and therefore make Proposals of the utmost Improvements thereon as follows."

LEFT: THE ROWE DIVING APPARATUS IN USE AS AN OBSERVATION CHAMBER FOR SEARCHING THE BOTTOM OF THE SEA: A DRAWING FROM AN EARLY EIGHTEENTH-CENTURY MANUSCRIPT IN WHICH SALVAGE METHODS PARALLELED IN MODERN TIMES ARE DESCRIBED. (SLIGHTLY ENLARGED.)

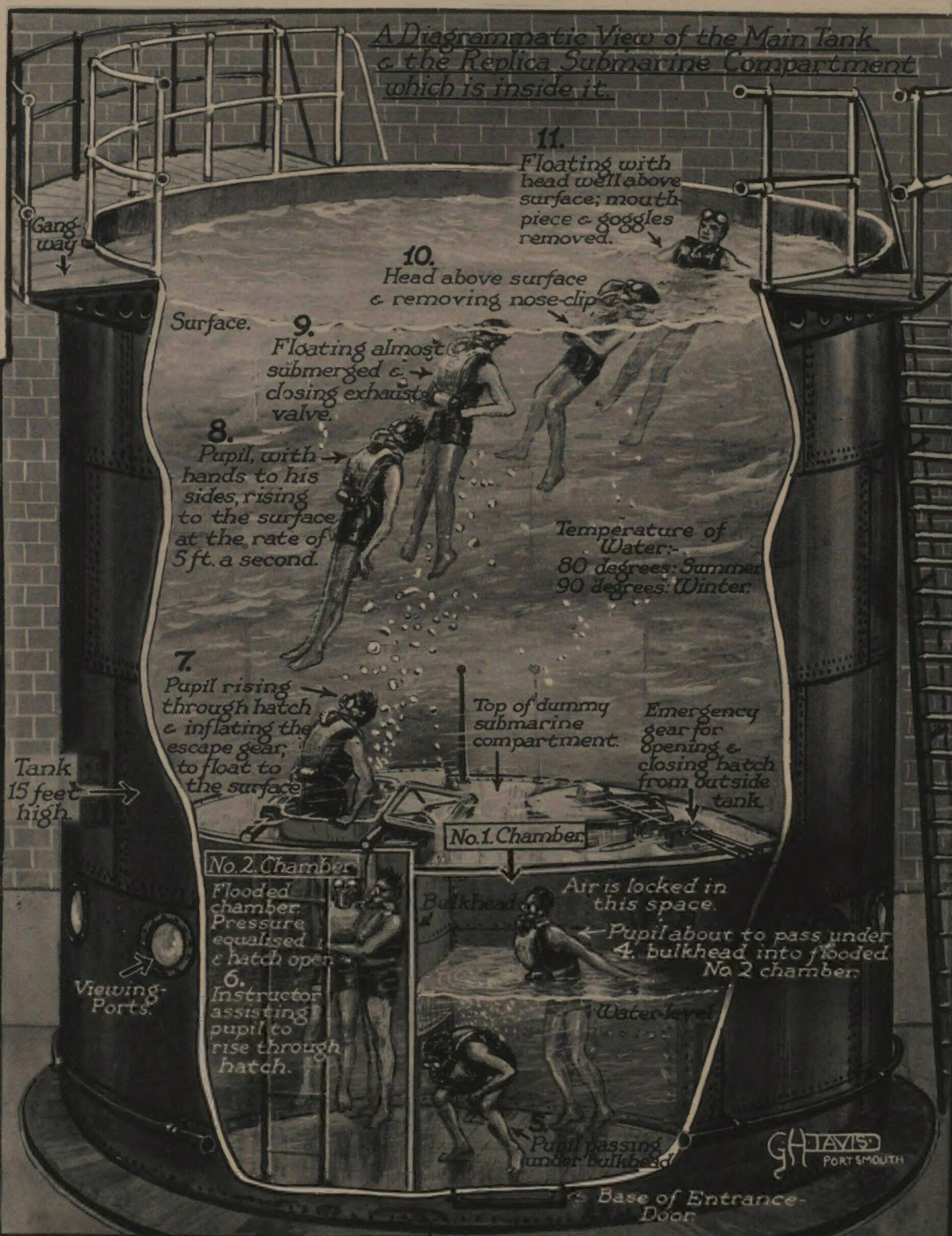
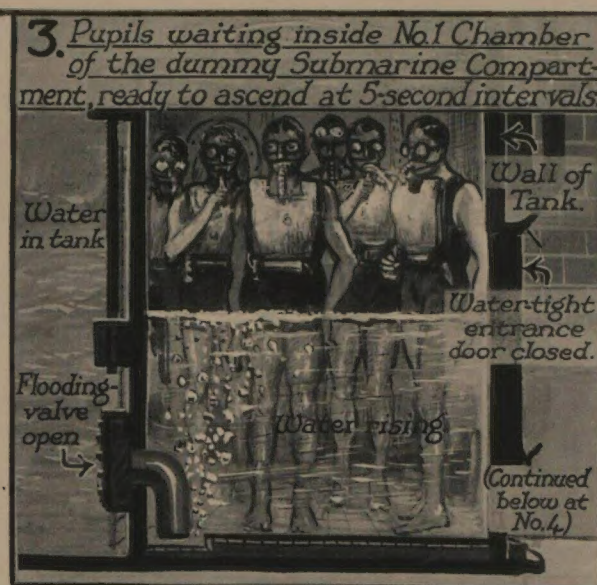
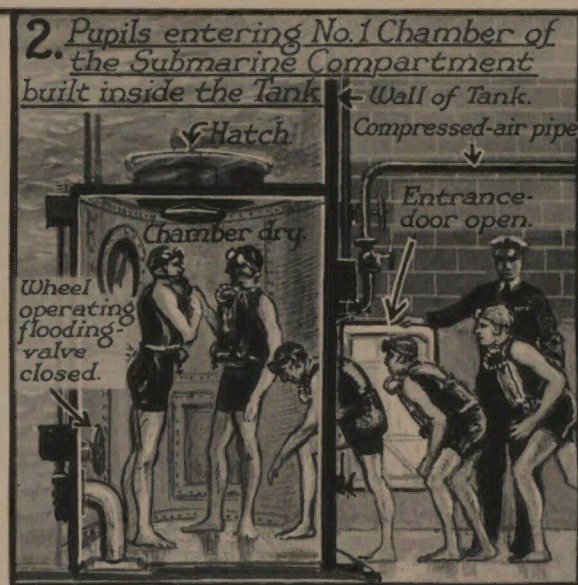
THE METHOD OF FINDING WRECKS.

When the Informer of a Wreck is not certain of the exact Place where the Wreck was lost or where her Bottom lies, we begin our Search as near as can be guess'd at in the Manner as follows. Viz.—We first consider the shallowest Water as it is possible for a Ship of the proposed Burthen to come or strike near the Shore proposed, without losing her Bottom, as is represented in this Figure or Plate, where with a Boat we let the Engine down under Water a convenient Depth, so as perfectly to discern everything at the Bottom, and then from A. (supposing G. the Center of our Information) we rove the Boat a long Shore to D. Dropping Weights with Lines and Buoys fasten'd thereon on the Course on which the Boat rove'd, represented by A.N.R.Y.W.D. and in the same Manner proceed to search on the parallel Line F.X. at such a Distance from each other, as to not miss the Sight of any Wreck or Treasure of Bulk, and continue the Search from the Shore till the Depth of Water shewn it impossible for the Ship to strike, and then if no Discovery is made, the Searcher will naturally conclude that his Search is to be continued on each Side of A.F. and D.X. till a Discovery is made—S.K. is a Rope from the Stem of the Boat fasten'd to the Head of the Engine whereby it is kept nearly perpendicular from the Boat, which oblique by the Boats Motion or Settling of Tide or Current a Stern, would Swim (without Veeing much Rope) too near the Waters Surface. If the Bottom proves sandy, so as to imagine the Wreck or any Part of her Treasure to be buried; besides searching with the Engine we make Use of Spits fasten'd to Poles of a convenient Length, and when Discovery is made, make Use of Sand Drudges for that Purpose.

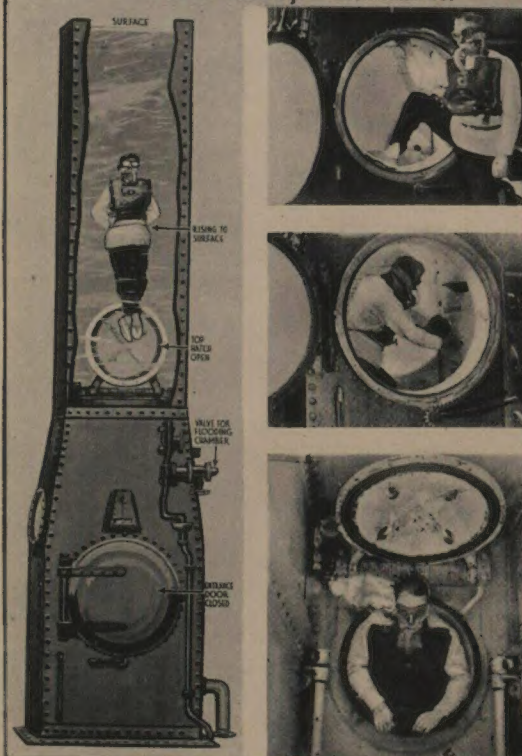


HOW SUBMARINE CREWS TRAIN TO USE THE DAVIS ESCAPE APPARATUS.

Drawn at Portsmouth by our Special Artist, G. H. DAVIS, BY PERMISSION OF THE ADMIRALTY.



Training Men in the Use of the New Escape Chamber.



A Training Tank with latest type of Escape Lock, as built in new submarines of the British Navy, including the *Thetis*: (left) a diagram of the Tank, & (right, reading from top to bottom) a man entering the Escape Chamber; opening valve to flood chamber; & rising through the open hatchway. (Reproduced from *Deep Diving & Submarine Operations* by courtesy of Sir Robert H. Davis.)

A "PERFECTLY SIMPLE" DEVICE WHOSE USE BY THE CREW OF THE "THETIS" WAS PROBABLY PREVENTED BY A MAJOR DISASTER: TRAINING MEN OF THE SUBMARINE SERVICE IN THE METHOD OF ESCAPE BY DAVIS APPARATUS.

The inquiry into the loss of the British submarine *Thetis*, which sank in Liverpool Bay on June 1, has aroused considerable interest in the Davis Submarine Escape Apparatus. In the latest type of British submarines there are two escape chambers built into the vessel, which obviate the necessity of flooding the compartment before the men can escape, as has to be done with the collapsible air-lock fitted to the older types. Every officer, petty officer and man serving in submarines is trained in the use of the apparatus and has to requalify annually. The training takes place in large tanks at Submarine Depots and the method of instruction is shown in the above drawing. Captain Oram, who escaped from the

Thetis with plans to assist the work of salvage strapped to his wrist (illustrated on another page in this issue), stated that when he was picked up on the surface he was hopeful that the rest would be able to escape in pairs. He could not explain why no one came up after Arnold and Shaw, and could only suggest some major disaster. Mr. Frank Shaw, the only civilian among the four survivors, said that he found the Davis apparatus "perfectly simple" to use, and that before Cammell Laird's men proceeded on submarine trials they were given a lecture by a naval instructor and a naval demonstration was also given in the use of the Davis escape apparatus.

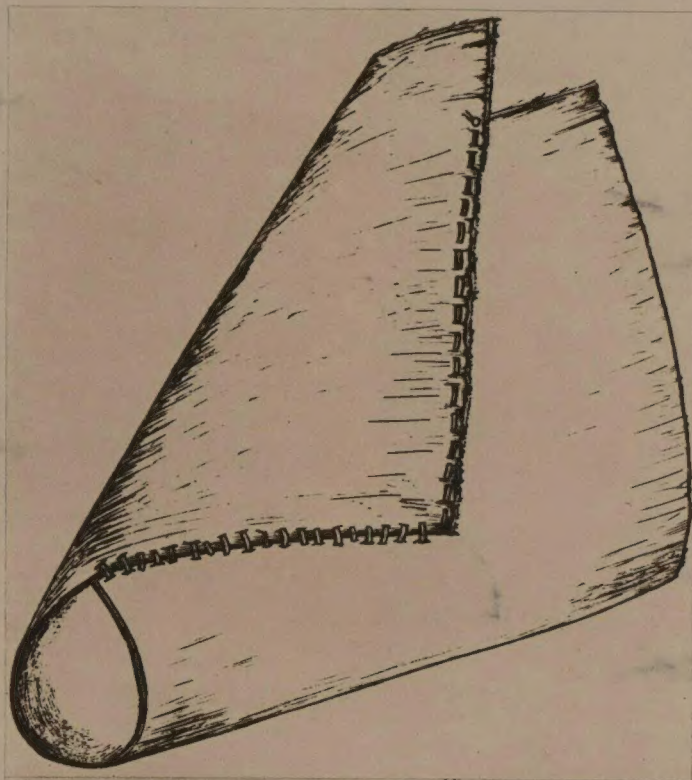
Arnhem Land, in the Northern Territory of Australia, has been one of the last areas in Australia to be explored, and recent expeditions carried out on behalf of the Commonwealth Government and the University of Melbourne have resulted in many interesting and unexpected discoveries. Not the least interesting of these have been the elaborate and ingenious fishing methods, of which the most remarkable is a fish-trap known as the *gorl*, developed in adaptation to special conditions in a very local area, and found only on the Lower Glyde River and eastwards to Buckingham Bay.

REMARKABLE FISHING METHODS USED BY THE ABORIGINES OF ARNHAM LAND.

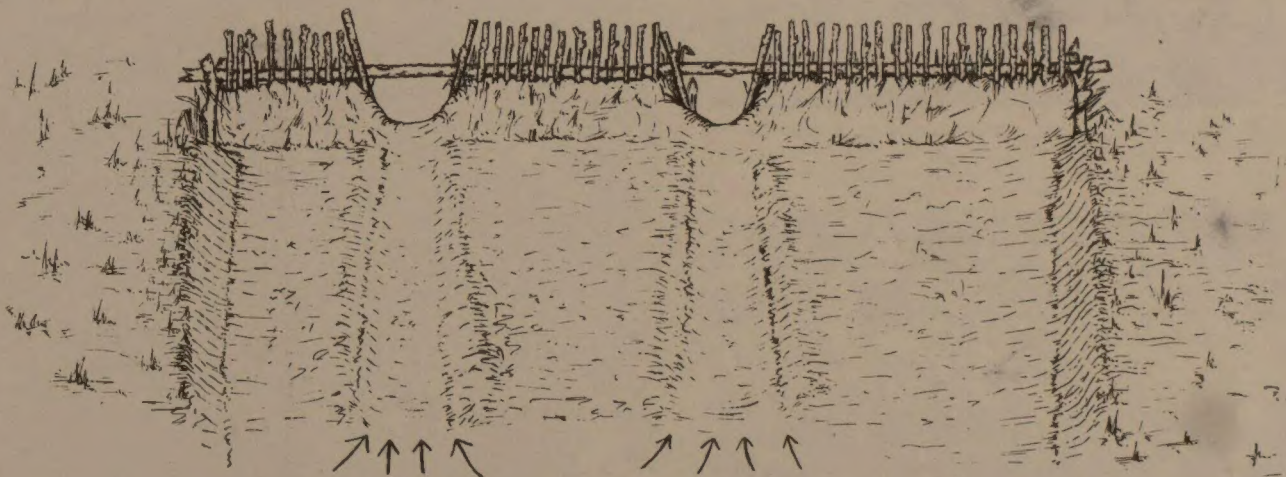
AN INGENIOUS TRAP, THE *GORL*, PHOTOGRAPHED AND DESCRIBED FOR THE FIRST TIME AS THE RESULT OF A RECENT EXPEDITION IN THE NORTHERN TERRITORY OF AUSTRALIA.

By DR. DONALD F. THOMSON.

The wall, or *yirwarra*, is now ready to receive the spout, or funnel, known as *kurka*. This is made



THE MEANS BY WHICH THE ABORIGINES OF ARNHAM LAND LEAD FISH THROUGH THE WEIR ON TO THE GRATINGS BELOW: THE FUNNEL, KNOWN AS *KURKA GORL*, MADE BY ROLLING A SINGLE SHEET OF THE BARK OF A GUM-TREE (*EUCALYPTUS TETRADONTA*) AND LACING IT WITH *FLAGELLARIA* CANE.

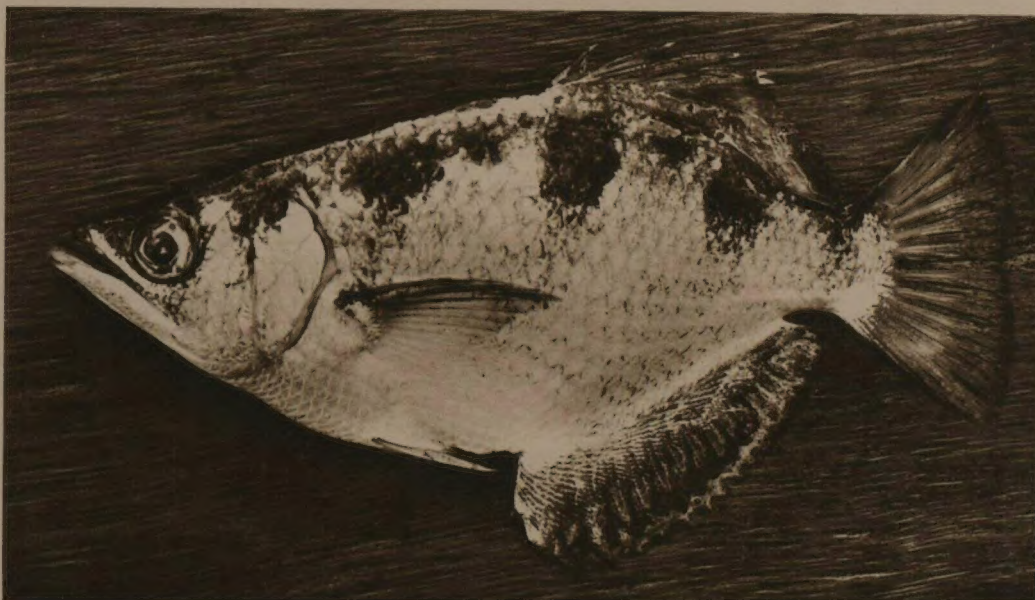


CONSTRUCTION OF THE *GORL*.

REPRESENTING THE MOST PECULIAR AND INGENIOUS FISH-TRAP IN USE AMONG PRIMITIVE PEOPLE: A DRAWING SHOWING THE WEIR, CALLED *YIRWARRA*, PREPARED TO RECEIVE THE BARK FUNNELS, AS SEEN FROM UPSTREAM.

The wall, or *kumur*, is faced with clay excavated from the bed of the stream in such a way as to deepen the approaches to the traps. Photographs of the fish-trap appear on the two following pages.—[Drawings and Photograph Copyright by Dr. Donald F. Thomson.]

When a fish-trap of the *gorl* type is to be constructed, the natives build a strong weir across an arm or creek some distance from the main stream, and placed so that the trap will not be overwhelmed at high tide. The weir, called *yirwarra*, is constructed of a palisade of strong saplings placed erect, supported by a stout framework laid transversely. A thick layer of coarse grass is placed on the upstream side, to reinforce the barrier and to serve as a base for the thick blue clay with which the wall is faced. Considerable ingenuity is required for the construction of the weir, for although the water is dammed up, and rises rapidly, it must be allowed to drain or the wall will be swept away. This is achieved by allowing the water to overflow the banks at each side and flow away in a shallow sheet—just sufficient to relieve the pressure on the wall, without permitting the fish to escape.



A FREQUENT VICTIM OF THE ARNHAM LAND ABORIGINES' *GORL*, OR FISH-TRAP: THE "ARCHER," OR "RIFLE," FISH (*TOXOTES*), WHICH CAPTURES INSECTS BY THE SIMPLE EXPEDIENT OF SHOOTING THEM WITH A FINE JET OF WATER, SKILFULLY DIRECTED.

The "Archer" fish is characterised by the black transverse bars on his dorsal surface and by his curious undershot jaw, which aids him in his method of capturing prey.

from a single sheet of "stringy-bark," the bark of a gum-tree, *Eucalyptus tetradonta*—the same bark that provides the material for the construction of bark canoes, and for certain domestic utensils. The *kurka* is manufactured by folding the bark skilfully and lashing it with split *Flagellaria* cane. The *kurka gorl*, or funnel, is inserted into the wall from the upstream side, wedged tightly between stout upright stakes in such a way that the pressure of water only serves to force it more tightly into place. The "spout" is now packed with grass, and finally set with stiff blue clay to prevent the escape of water except through the funnel. On the lower side of the weir, about two feet below the outflow of the bark spout, a stout grating of saplings is built so that the water can drain away, and leave the fish stranded on the grid. This is rendered more effective by the addition of a bed of grass, which enables small fish and even shrimps to be retained. Finally it is encircled with a wall of bark to prevent the fish from escaping.

On the upper side, the mud from the bottom of the stream in such a way that it serves at the same time to deepen the approach to the inlet to the spout. Much skill and experience are required at each stage—both in the construction and in the operation of these traps. There must be sufficient volume of water flowing through the funnel to carry large fish through, but the pressure of water must not be too great or a second *kurka*, similar to the first, must be constructed.

These traps operate chiefly at night, when the fish are moving downstream, and the fish generally pass through the trap tail first, with heads upstream. In order to prevent sea eagles and other predatory birds from raiding the traps in the early morning, they are covered with boughs overnight. Many kinds of fish are taken—of which, however, barramundi, a species of cat-fish, and rifle-fish (*Toxotes*) are the most abundant in these waters. Such a trap may function for several days, but rarely for more than a week or ten days, and during this time many hundredweights of fish may be taken. The *gorl* technique can, however, only be employed for about two months of the year—after the wet season.

In addition to the positive acts associated with the building of the traps, there is much important ritual to be observed or the traps will not function.

No man may spear a fish in or near a *gorl*, nor may he eat certain species of snakes at this time, lest the *mali*—the spirit or the "shade," of these will prevent the fish from entering the trap. And though women as well as men normally eat the fish freely, at certain times a woman must not do so, lest "bad luck" in a ritual sense, befalls the fishing. In this way failure of a fishing "drive" or of a trap may be explained—as due rather to a ritual visitation, as the inevitable supernatural result of the failure to observe the appropriate ritual, than to a failure of the fishing methods themselves. There is no other way of explaining the failure to capture fish. The fish must be there, why, otherwise, did they not enter the trap. In mythology the remarkable *gorl* technique is associated with a cat—a domestic or Malay cat—and with the constellation of the Milky Way.

THE MOST SPECIALISED METHOD OF FISH CAPTURE FOUND AMONG PRIMITIVE PEOPLE:

THE GORL, OR FISH-TRAP, EMPLOYED BY ABORIGINES IN THE NORTHERN TERRITORY OF AUSTRALIA.



THE FIRST STAGE IN THE CONSTRUCTION OF THE GORL: THE WEIR, KNOWN AS YIRWARRA, CONSISTING OF A PALISADE OF SAPLINGS, PACKED WITH GRASS AND FACED WITH STIFF BLUE CLAY, WHICH IS BUILT ACROSS A TRIBUTARY OF THE MAIN STREAM.

OUR readers will remember the articles and photographs dealing with the fauna and the myths and customs of the aborigines of the Northern Territory of Australia contributed by Dr. Donald Thomson in previous issues of "The Illustrated London News." On page 101 in this issue he describes the *gorl*, or fish-trap, used only in a restricted area of the north coast of Arnhem Land, which probably represents the most specialised and remarkable method of fish capture

[Continued below on right.]



THE NEXT STAGE: AN ABORIGINE CARRYING THE FUNNEL, KNOWN AS KURKA GORL, MADE FROM THE BARK OF *EUCALYPTUS TETRADONTA* WHICH IS INSERTED IN THE WEIR TO ALLOW THE FISH TO PASS THROUGH ON TO THE GRATINGS.



REPRESENTING THE MOST SPECIALISED METHOD OF FISH CAPTURE EMPLOYED BY ANY PRIMITIVE PEOPLE: (LEFT) THE BARK FUNNEL IN SITU, AS SEEN FROM UPSTREAM; AND (ABOVE) A SIDE VIEW OF THE GORL SHOWING TWO FUNNELS AND THE GRATINGS FOR STRANDING THE FISH.

employed by any primitive people. These traps are constructed across an arm, or creek, some distance from the main stream and consist of a weir built of saplings packed with grass, and faced with stiff blue clay excavated from the bed of the stream, with one or more openings according to the pressure of the water. A bark funnel lined with grass and clay is wedged into the opening between two stakes, facing upstream. The water pours through this on to a grating of saplings, which is covered with grass to prevent small fish from escaping, and surrounded with a wall of bark. The fish are carried through the funnel and left stranded on the grating. The traps operate chiefly by night and are left covered with boughs to prevent birds of prey from raiding the catch. In a photograph shown on the right-hand page, natives can be seen testing their handiwork after the *gorl* has been constructed, for a sufficient volume of water must pass through the funnel to enable even the largest fish to be carried through on to the grating. Further photographs of fishing methods employed by the aborigines will appear in a subsequent issue.

PHOTOGRAPHS (STRICTLY COPYRIGHT) TAKEN BY DR. DONALD F. THOMSON DURING EXPEDITIONS CARRIED OUT IN ARNHEM LAND ON BEHALF OF THE COMMONWEALTH GOVERNMENT AND THE UNIVERSITY OF MELBOURNE.



THE GORL IN FULL OPERATION: (ABOVE) A FINE CATCH OF BARRAMUNDI AND CAT-FISH STRANDED ON THE GRASS BED OF THE GRATING AFTER PASSING THROUGH THE BARK FUNNEL AND (BELOW) NATIVES TESTING THEIR HANDIWORK ON COMPLETION OF THE TRAP, WHICH MUST PERMIT A SUFFICIENT FLOW OF WATER TO POUR THROUGH THE FUNNELS TO ENABLE EVEN LARGE FISH TO BE CARRIED ON TO THE GRATING WHERE THEY ARE STRANDED.



THE WORLD OF SCIENCE.

"FOOD-POUCHES" OF VARIOUS KINDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

SOME young friends of mine, returning from a recent visit to the Zoo, fell upon me the other day, demanding information of a varied kind about the smaller monkeys they had seen there. They very particularly wanted me to explain the monkeys' rather unmannerly practice of stuffing more food into their mouths than they appeared able to eat. As was, indeed, shown by the fact that they had somehow stowed away some of the good things that they had been given just under the jaws, though when they opened their mouths no trace of this bounty could be seen! How did they manage this? Their puzzled benefactors had never heard of "food-pouches," and I had to explain the matter as well as I could at the moment. My young friends' curiosity aroused mine. For this is a theme which I had never had occasion to examine with any exactness, or to ask myself how, or why, the habit came into being. And now I have gathered more facts on this subject than I can use here. To begin at the beginning, one must commence with the pouch "in the making." And here one finds that it starts as a very temporary affair, without definite form, and under different conditions.

water in the open sea. A large wagon-load is taken in at a time; and to aid the extensibility of this "pouch" the skin is puckered up to form long pleats, running as far back as the centre of the belly (Fig. 3).



1. THE CHEEK-POUCH OF A MONKEY, WHICH IS SEEN AS A PROTUBERANCE BEHIND AND BELOW THE ANGLE OF THE MOUTH AND THE FRONT OF THE CHEEK.

The food which is stored in the cheek-pouch can be pushed back into the mouth by an upward thrust of the knuckles and is then consumed at leisure.

When the mouth is closed on such a haul the enormous, fleshy tongue is thrust up to its roof, and thus the water is squeezed out, leaving a pulp-like mass of food to be passed down the throat. The "right-whales" differ from the "rorquals," just

described, in having but two throat-pleats, though the bulk of the food taken into the mouth is just as great. Why the two types should be affected so differently by precisely similar stimuli no one yet has ventured to suggest. But probably the tissues of the two types respond differently to such stimuli.

Now, when we come to the cheek-pouches of the monkeys (Fig. 1) we find a very definite and permanent pouch, though it is not present in the gorilla, chimpanzee, or orang, nor in any of the New World monkeys. They are specially well marked in the macaques, where they open, on each side, on the cheek, near the corner of the mouth, and extend downwards below the lower-jaw under the cheek. When the monkey desires to empty it, it does so by thrusting the bolus up with its knuckles. This pouch is used, apparently, to enable them to lay up a store of food as rapidly as possible, thus evading their enemies, and to consume it at leisure. In the colobus monkeys, however, only very small cheek-pouches are found, but, instead, they have a large "sacculated" stomach: that is to say, its walls develop a number of separate chambers, through which the food is passed in the course of its digestion. This is indeed curious. But we find a very similar stomach characteristic of deer, oxen, antelopes, sheep and goats. And here it serves a similar function, enabling a large quantity of food to be taken in within a short period and digested at leisure. No cheek-pouch could ever carry the load of this enormous stomach.

Some of the rodents have extremely large cheek-pouches, as, for example, in the Kenya pouched-rat (*Saccostomus*), where it opens at the angle of the mouth to form a great chamber extending upwards



2. ONE OF THE FRUIT-EATING BATS OF THE CONGO IN WHICH THE POUCH EXTENDS UPWARDS OVER THE CROWN OF THE HEAD AS FAR AS THE EARS: THE GREAT CHEEK-POUCHES OF THE HAMMER-HEADED BAT (*HYPSIGNATHUS MONSTROSUS*), INDICATED IN THE DIAGRAM BY DOTTED LINES.

Old Gilbert White, just 165 years ago, tells us that he had noticed that swifts, if wantonly shot while they have young to feed, disclose in their mouths a little lump of insects, which they pouch and hold under their tongue. But he seems to have missed, curiously enough, a most interesting point when comparing the differences between swifts and swallows in the mode of feeding the young. For the swallows, he remarks, are "continually feeding them every two or three minutes," while the swifts "do not return to their nests with food for hours together." Here we have the first clue as to the formation of "cheek-pouches." The swifts' food-rations are just as generous as those of the swallows, but instead of conveying that food in "dribbles," they retain it in the mouth, under the tongue, till a large wet bolus is formed, and hence the intervals between meals can be made much longer without causing discomfort to the young. No definite "pouch," however, is formed.

Two stages in the formation of a food-pouch brought about in response to the pressure of large quantities of food taken into, and held, in the mouth, even though but briefly, are found in the cormorants, gannets and pelicans (Fig. 4). In the first two it is merely a distensible sheet of skin between the lower jaws and gives but little sign of its existence when not in use. But in the case of the pelicans, which plunge the head into the midst of a shoal of fishes, the large toll taken of their prey is heavy, and is held in a great bag until it can be disposed of at leisure. And we find this kind of pouch on a vastly greater scale among the baleen-whales. Here it forms an enormous bag, suspended between the lower jaws, several feet wide, and from 15 ft. to 20 ft. long. This is used to engulf incredible hosts of small crustacea, covering whole acres of



3. SEVERAL FEET WIDE AND EXTENDING BACKWARDS ALMOST TO THE MIDDLE OF THE BELLY: THE ENORMOUS "FOOD-POUCH" OF THE RORQUAL—ONE OF THE BALEEN-WHALES. The skin of the throat is thrown into long elastic bands, or pleats, holding when distended a whole wagon-load of small crustacea.



4. FORMING A GREAT BAG SUSPENDED BENEATH THE LOWER JAW WHEN CARRYING A LOAD OF FISH: THE POUCH OF THE PELICAN—HERE SEEN EMPTY.

In the cormorants this pouch is only slightly developed but the skin between the lower jaws is highly distensible.

Photograph by D. Seth-Smith.

to just below the eye, downwards below the level of the lower border of the jaw, and backwards to beyond the level of the ear-opening. In the hamster (*Cricetus*) again, it opens at the angle of the mouth, while its cavity runs along the side of the head to the neck. And there are special muscles to open and close this pouch. A precisely similar pouch, and quite as large, is found in the Canada-rat (*Geomys*). But the largest pouch of all is that found in the paca, where it extends backwards into a great, bony chamber, whose outer wall is formed by a broad, flattened plate from the fore part of the face to the ear. Yet, so far, I can find no description of the manner of the use of this great cavity, nor of the way it is filled and emptied.

We find these cheek-pouches in the most widely different animals. Yet in no case should we be able to predict their presence except when distended with food, or after a careful examination of the interior of the mouth. They are found, for example, in that most primitive egg-laying mammal, the "duckbilled platypus" (*Ornithorhynchus*), which feeds on aquatic insects, larvæ and molluscs. The prey is seized by a great, flat, duck-like beak and broken up by large, flat, corrugated, horny plates, which have replaced the cheek-teeth. The aperture of the pouch is about two inches long and half-an-inch wide, and is continued backwards, lined with hard skin, to serve, apparently, as a crushing-mill before the food is emptied into the mouth for swallowing at leisure. But one of the strangest and most complicated of all is that of the hideous hammer-head bat (*Hypsignathus*) of the Congo, which feeds on guavas, bananas, and other fruits. The boundaries of this pouch are shown, diagrammatically, in Fig. 2. But there are many other singular features of this bat, which I hope to describe in the near future.

HOW WAR AFFECTS EDUCATION IN CHINA: TOY ARMAMENTS IN SCHOOLS.



A GRAPHIC DEMONSTRATION OF THE EFFECT OF WAR ON THE MENTALITY OF YOUNG CHINA: SCHOOLBOYS, NONE OF WHOM APPEARS TO BE OVER TEN, CONSTRUCTING MODEL BOMBS, AEROPLANES, AND ARTILLERY.



SIGHTING A MINIATURE MACHINE-GUN AND TESTING AN EFFICIENT-LOOKING WORKING MODEL OF A TANK: OLDER BOYS FROM THE PRIMARY SCHOOLS OF CHENG TU TRAINING THEMSELVES IN THE ARTS OF WAR.



A CONVENIENT TARGET FOR JAPANESE BOMBS ALTHOUGH A THOUSAND MILES BEHIND THE LINES: BOYS IN THE PLAYGROUND OF A PRIMARY SCHOOL AT CHENG TU PUTTING THE FINISHING TOUCHES TO A TANK.



WHERE SUCCESSIVE RAIDS BY LONG-DISTANCE JAPANESE BOMBING AEROPLANES HAVE DEVELOPED A WAR-MENTALITY AMONG THE YOUNGER CHINESE GENERATION: THE FINISHED ARTICLE—BOYS INSIDE WORKING MODELS OF TANKS.



HOSTAGES TO FORTUNE IN A WIDER SENSE THAN BACON EVER ENVISAGED: CHILDREN WATCHING WITH RAPT INTEREST WHILE A CHINESE BOY MOVES THE LEADING MODEL OF A MINIATURE AIR FLEET.



PATHETIC EVIDENCE OF THE NEEDS OF A NATION MATCHED AGAINST AN OPPONENT WITH ALL THE ADVANTAGES OF MODERN WAR EQUIPMENT AT COMMAND: CHILDREN OF CHENG TU HANDING IN SCRAP-IRON AT SCHOOL.

Under the stimulus of the present war on Chinese territory, both the content and methods of Chinese education have undergone radical reform. For the first time manual training has been introduced generally into the schools, and Chinese children are now being made familiar with the tools and mechanical toys which have for long been the playthings of their brothers and sisters in the Occident. It is but a natural sequel to this sudden emancipation of interests that the mind of young Chinese should turn to the catastrophic war that is being waged on their historic soil for models in which to express their new-found manual abilities.

Mr. Theodore H. White, who sends us the interesting and exclusive pictures which appear on this page, writes that they were taken recently in the primary schools of Chengtu, the capital of Szechuan province and the centre of British missionary activity in the south-west of China. "I think," Mr. White adds, "that they illustrate more effectively than most pictures from China the fundamental changes the war is working in the Chinese way of thought and life." Chengtu is almost 1000 miles behind the nearest battle-front, but it has been a constant target for the Japanese long-distance bomber during the present war.



A MURAL, FIFTY FEET IN HEIGHT, BY SIR JAMES THORNHILL, THE GREATEST ENGLISH BAROQUE DECORATIVE PAINTER, IN THE PAINTED HALL AT GREENWICH, WHERE H.M. THE KING ARRANGED TO ATTEND THE INAUGURAL DINNER: AN ALLEGORY OF THE REIGN OF GEORGE I., INCLUDING THE COMPLETION OF ST. PAUL'S DOME.



THE MAGNIFICENCE OF THORNHILL'S MURALS AND CEILING REVEALED IN FULL FOR THE FIRST TIME SINCE 1824, WHEN THE LOWER WINDOWS WERE BLOCKED UP: TROPHIES OF NAVIGATIONAL INSTRUMENTS ON THE END WALLS AND THE APOTHEOSIS OF WILLIAM AND MARY ON THE CEILING OF THE PAINTED HALL.

BRITAIN'S "NOBLEST ACHIEVEMENT OF BAROQUE ART":

THORNHILL'S HUGE MURALS AT
GREENWICH REVEALED AGAIN.

ON July 11 the King graciously consented to attend the inaugural dinner in the Painted Hall of the Royal Naval College at Greenwich which, after being under reconstruction by H.M. Office of Works for eighteen months, was opened as the Officers' Mess on May 1, restored as when Sir Christopher Wren completed it and as Sir James Thornhill, Hogarth's master, and the greatest English baroque decorative painter, adorned it. The Great Hall of the former Royal Hospital, founded by Charter of October 25, 1694, was begun in 1698. It is about 200 ft. in length and comprises vestibule, main hall, and upper hall—and seats as many as 370 persons. Nineteen years were spent by Thornhill in decorating the interior with immense paintings celebrating the reigns of William and Mary, Queen Anne, and George I., an artistic achievement immortalised by Sir Richard Steele, and "the noblest achievement of baroque art in this country," to quote some words of Professor Sir Geoffrey Callender printed in "The Times." From 1824 until recently it served as the National Gallery of Marine Paintings and repository of the principal Nelson relics. Photographs of the Painted Hall as it was before the recent reconstruction will be found on "Our Notebook" page.



THORNHILL'S "APOTHEOSIS OF WILLIAM AND MARY" ON THE CEILING OF THE MAIN HALL (CENTRE PORTION): AN ENGLISH BAROQUE MASTERPIECE ONCE MORE RENDERED CLEARLY VISIBLE IN DAYLIGHT.



INCIDENTALLY COMMEMORATING THE TRIUMPHS OF THE NAVY IN THE WAR OF THE SPANISH SUCCESSION: PORTRAITS OF QUEEN ANNE AND HER CONSORT, PRINCE GEORGE OF DENMARK, LORD HIGH ADMIRAL OF ENGLAND, IN THE CENTRAL PART OF THE CEILING OF THE UPPER HALL.

AN AUSTRALIAN COMMENTARY.

"AUSTRALIAN JOURNEY": By PAUL McGUIRE.*

An Appreciation by SIR JOHN SQUIRE.

TRAVEL books are numerous enough to-day, and especially travel books with a political tinge. But few of their writers aim at more than surface impressions, few bother much about their writing, and few (since Europe and Asia offer such tempting turmoils) choose the great British Dominions as fields for their activities. It is several years since I last came across a good book about travel in Australia, as distinguished from pure exploration on the one hand and casual gossip on the other: it was called "Cobbers," took one into the back-blocks as well as the big cities, was the work of what Bacon called "a full man," and may still be recommended. Mr. McGuire's new volume is another which I shall find myself recommending years after publication.

Mr. McGuire, already known as an author of detective-stories, is an Australian-born who lives here, but occasionally feels the irresistible call of the eucalyptus and the clear Australian air. In this large and ranging book he describes a return to the Antipodes, using his actual journey as a framework not only for mere immediate observations, but for historical sketches and reflections on Australia as a living and growing entity with roots in the past and problems in the future. From sport to religion there is scarce a field of human endeavour which he does not touch; he has a graphic pen and a nature which combines the curious, the sensible, the romantic, and the humorous, and the result is a book which is at once informative, suggestive and amusing, and one which brings forcibly to our attention the fact that Australia is closely involved in world and Imperial problems and should not be considered in a closed compartment.

many a question-mark, for the future of Australia is as mysterious as its past. But, like a true story-teller, he leads us to Australia in a leisurely manner, noticing and discussing things as he goes, getting an atmosphere preparatory to his landfall, discoursing with a naturalness which carries him easily from gravity to levity. There is promise

probably Tilbury's fault. Who could face the prospect of governing India if it meant going in and out of Tilbury every three years or so?

"Yet ships seem extraordinarily loath to leave Tilbury. My last P. and O. lingered through a golden summer afternoon into a dirty dusk, and produced a cigarette famine amongst the improvident, for no cigarette may be sold on a British liner until she is out of British waters, or so the steward sternly said: and over all those miserable flats which surrounded us (the flats are so flat about Tilbury that the liners look as though they were perched on step-ladders) not a tobacconist was visible. One school of thought held that we were waiting to hear the stumps score, for England was playing Australia at cricket that afternoon; but we had no score. We did not have as much as an *Evening Standard*; and I can imagine no viler way of spending an afternoon than sitting in a drab dock, waiting to start for the Antipodes, without an *Evening Standard*."

"But we remembered that the original convicts who went to Port Jackson waited for months in their ships before they sailed. It is all intended, perhaps, as a sort of novitiate for Australia, of which Mr. Micawber, one may recall, was an early colonist."

Two pages after this cheerful opening we are in the middle of a serious discussion of the Palestinian problem, which Mr. McGuire insists is no merely local affair of Arab and Jew but a question involving the whole future of the Empire. Palestine is not merely a rampart of our connections with the East, but a protection against the East. The East to a Western European is still remote and rather ineffective. To an Australian, wondering whether his



"THE SLAUGHTER OF TREES" IN AUSTRALIA, OFTEN CARRIED ON WITH THE IDEA OF IMPROVING THE GRAZING, BUT ACTUALLY EXTREMELY DETRIMENTAL TO THE FUTURE OF THE LAND: A GROUP OF RING-BARKED TREES LOOKING LIKE GREY GHOSTS.

"The slaughter of trees in Australia," writes Mr. Paul McGuire, "is an appalling business and equivalent to a slow process of national suicide. . . . The grazier believes that trees take up virtue from the soil which should grow grass, so he kills the trees, and for a few years his land may carry more stock. . . . But gradually, without trees, the character of the country changes. . . . Australia, though one might have thought her well enough supplied with the commodity, is making deserts."

Reproductions from "Australian Journey"; by Courtesy of the Publishers Messrs. Heinemann. (Photos., Australian National Travel Association.)

in the very pages which describe his departure from England: "There is a good deal to be said for never leaving England if one must leave it from Tilbury. If Tilbury had been especially designed to chill the departing spirit, it could not have been more aptly made. If the flame of imperial enthusiasm flickers in British breasts, it is



ONE OF A NUMBER OF AUSTRALIAN SPECIES UNIQUE IN THE WORLD, WHICH ARE NOW PASSING AWAY: THE DUCK-BILLED PLATYPUS.



A KANGAROO PHOTOGRAPHED AT EVENING: ANOTHER ILLUSTRATION TO "AUSTRALIAN JOURNEY" IN WHICH DEAD TREES FIGURE.

He opens with a sketch of early discovery. There is little doubt that the Portuguese were there first in historic times, just as there is little doubt that the Icelanders were first in America. But it is far more surprising that Australia should have remained for so long unknown than that America, with the wide Atlantic as a barrier, should not have been earlier reached. "Its long isolation is curious. Since the time when the Australian aboriginal came, perhaps one hundred thousand years ago, out of Asia by the Malayan Archipelago, now broad stepping-stones of land but then a bridge, no invader came until we came. There is hardly any trace of alien influence in the aboriginal cultures, not even the casual hint of an infrequent trader or castaway. No other culture in all history is so much its own: its character owes nothing recognisable to the human intercourse which has touched all other cultures, even in the deep forests of Africa. Yet the archipelagos and the islands could provide an easy route for migrant peoples; and through all time there have been peoples on the march in the Asiatic mass and its pendants. The Malaysians were notorious nomads of the sea."

However, there it was; even between discovery and settlement there was a long delay, and "even when the first grim colonists saw the low sandhills of Botany Bay before their knowledge of all that lay behind it was infinitesimal." Even to-day "the interior is not yet all known. And this sense of the unknown, the instinct for venture, is also in the Australian's blood." Thus cunningly does Mr. McGuire set the scene for a book which leads up to



FORESTRY IN AUSTRALIA: A TIMBER-WORKER HIGH UPON THE TRUNK OF A TOWERING TREE.

continent with her small population can be defended by Britain or will be defended by America against an Oriental swamping, the peoples of Asia loom very large. "Asia is stirring again, not merely the titanic population-masses of its east, but in its west. Mahomet is not dead, as we may learn within this century. It is not merely the security of British imperialism in Asia and Oceania which is involved in the possession of Palestine: it is the security of Europe. The ancient fathers and Sir John Mandeville were not far from the mark when they thought Jerusalem the centre of the world." Mr. Belloc made the same point in "The Battleground."

It is with that and much more in mind that we reach Australia. We are taken to every State and city, impressed by the immense achievements of Australians in so short a space of time, but perpetually reminded of a world of dangers. The population looks like declining; an increase is imperative, but the birth-rate will not provide it and immigration has not yet provided an answer under modern conditions. Soil-erosion is as great a menace as it is in the U.S.A., and the senseless slaughter of the trees still goes on. Finally, there is the threat from over the water.

Mr. McGuire faces all the unpleasant facts. But even one indifferent to the fate of the Empire might, after reading his account of heroic achievement in adverse conditions over so short a time, echo the sentiments of his farewell: "One thinks in exile of the wide land, of the great sun and the iron hills and the illimitable plains, of the blue gums by the creeks and the little townships and the long, dusty roads; and one thinks of the lean brown men and the strong women who belong to that country and to no other; and then one hopes above all things for life, their life, not death."

* "Australian Journey," By Paul McGuire. Illustrated. (Heinemann; 12s. 6d.)

A CROWDED ROYAL PROGRAMME: THE DUKE AND DUCHESS OF KENT IN FOUR CITIES.



THE DUKE AND DUCHESS OF KENT IN MANCHESTER, PHOTOGRAPHED ON THEIR WAY TO INSPECT HOUSES ON THE WYTHENSHAW HOUSING ESTATE. (Central Press.)



AT LIVERPOOL UNIVERSITY, WHERE HE RECEIVED THE HONORARY DEGREE OF DOCTOR OF LAWS: THE DUKE OF KENT AFTER THE CEREMONY. (I.B.)



AT LIVERPOOL: THE DUCHESS UNVEILING QUEEN MARY'S STATUE AT THE MERSEY TUNNEL, WHILE THE DUKE (NOT SEEN ABOVE) UNVEILED ANOTHER OF GEORGE V. (Keystone.)

AT BIRMINGHAM, WHERE SHE OPENED THE NEW CIVIL AIRPORT AT ELMSDON: THE DUCHESS OF KENT BEFORE THE MICROPHONES, WITH SIR KINGSLEY WOOD (LEFT) AND MR. CHAMBERLAIN (RIGHT). (A.P.)



AT PORTSMOUTH: THE DUCHESS RENAMING THE CRUISER H.M.S. "AMPHION" H.M.A.S. "PERTH" ON ITS TRANSFER TO THE AUSTRALIAN NAVY. (I.B.)

The Duke and Duchess of Kent fulfilled recently a heavy programme of engagements. On July 6 they flew to Manchester for a brief tour of Lancashire, being welcomed by hundreds of tenants and children on the Wythenshawe housing estate. Describing at a Town Hall luncheon the Duchess's first visit as having been made "under ideal circumstances," the Duke caused laughter by remarking that he was not referring to the weather but to Lord Derby, "the perfect guide." He added that the indomitable spirit of Lancastrians was exemplified by Miss Gracie Fields. Later the Duchess opened new premises of the Whalley Range High School, and at Warrington the

borough general hospital extensions; while at Liverpool the following day there was a private meeting between the Duke and Duchess and forty widows and mothers of victims of the "Thetis" disaster. At Birmingham the Duchess opened the £360,000 airport at Elmsdon (illustrated in our last issue), but had to return to London by train, and not as the first airport passenger, owing to bad weather. An especially heavy list of engagements was concluded at Portsmouth on July 10, when her Royal Highness unveiled a crest on the aft 6-in. gun turret of the 7000-ton cruiser "Amphion," taken over by Australia, renamed H.M.A.S. "Perth."

THE PAGEANTRY OF KINGSHIP: A ROYAL REVIEW AND RIVER PROGRESS; THE GREAT BANQUET AT GREENWICH.



TWO PICTURESQUE ROYAL CEREMONIES—MILITARY AND NAVAL: (ABOVE) H.M. THE KING INSPECTING THE YEOMEN OF THE GUARD AT BUCKINGHAM PALACE; AND (BELOW) SALUTING FROM THE ROYAL BARGE IN WHICH HE PROCEEDED DOWN-RIVER TO GREENWICH; THE DUKE OF KENT BESIDE HIM.

On July 11 the King held an Investiture in the morning, and subsequently inspected the Yeomen of the Guard in the garden of Buckingham Palace. In the evening he travelled in the new Royal Barge from Westminster to Greenwich and honoured the mess of the Royal Naval College by dining in the newly-restored Painted Hall. (The Painted Hall is illustrated on pages 106

and 107 of this issue.) The King was accompanied by the Duke of Kent. The Royal Barge (a 40-ft. vessel having a top speed of 20 knots) flew the Royal Standard, and was preceded down the river by the Port of London Authority launch, and followed by another launch conveying Admiral Sir Studholme Brownrigg, Commander-in-Chief, the Nore. The ships lying in the



THE DINNER IN THE GREAT PAINTED HALL AT THE ROYAL NAVAL COLLEGE, GREENWICH, ATTENDED BY THE KING: THE RESPLENDENT SCENE WITH THORNHILL'S GREAT MURAL PAINTINGS AS A BACKGROUND; THE KING BEING IN THE CENTRE OF THE HIGH TABLE.

river, including British, Dutch, Danish, Swedish, and German vessels, were all dressed. The King's progress was greeted with the screaming of sirens and hooters and the cheers of thousands of spectators. The royal visitors were welcomed at the College by the First Lord of the Admiralty, Lord Stanhope; the First Sea Lord, Admiral Sir Dudley Pound; the chairman of

the Port of London Authority, Lord Ritchie; the president of the College, Vice-Admiral C. E. Kennedy-Purvis; and the Mayor of Greenwich. Before dinner was served the King knighted Vice-Admiral Kennedy-Purvis. During the dinner the old ceremony of carrying a baron of beef in procession round the hall was observed, the band playing "The Roast Beef of Old England."

THE R.A.F. "SHOWING THE FLAG" ABROAD: BOMBERS AND FIGHTERS FOR THE "QUATORZE JUILLET" CELEBRATIONS IN PARIS.



THE "ENTENTE CORDIALE" IN THE AIR: SOME OF THE AIRCRAFT WHICH, IT WAS PLANNED, SHOULD JOIN THE FRENCH AIR FORCE IN THE FLIGHT OVER PARIS ON JULY 14—THE FÊTE NATIONALE: HANDLEY-PAGE "HAMPDEN" MEDIUM BOMBERS, WHICH HAVE A RANGE OF 1750 MILES.



FIGHTER AIRCRAFT WHICH HAVE A SPEED OF OVER 315 M.P.H.: A SQUADRON OF HAWKER "HURRICANES"—THE TYPE OF MACHINE IN WHICH, WITH A FAVOURABLE WIND, THE 357 MILES FROM EDINBURGH TO NORTHOLT WAS FLOWN AT A SPEED OF 407 M.P.H.



A SQUADRON OF "BLENHEIM" BOMBERS ABOVE THE CLOUDS—A PHOTOGRAPH TAKEN FROM ONE OF THEIR WELL-PROTECTED GUN-TURRETS, AND ILLUSTRATING THE CLEAR VIEW THUS OBTAINED; THE "BLENHEIM," HAVING A RANGE OF 2000 MILES AND A SPEED OF 295 M.P.H.

"Showing the flag abroad" has hitherto been largely left to the Navy, and the decision to send some fifty R.A.F. planes to take part in the flight over Paris during the French Air Review of the Armée de l'Air which was arranged to take place on July 14 as part of the "Quatorze Juillet" celebrations, represents a certain change of policy. Three days earlier, and part of

the same policy, there had been the impressive flight of 150 bombers over France, a total of twelve squadrons of medium and heavy bombers, including the "Wellington." Such flights serve as a demonstration of Britain's air strength; and, in the case of the latter, carried out under war-time conditions, with sealed orders opened after leaving the ground, have obvious training



THE FASTEST FIGHTERS IN THE R.A.F.: A SQUADRON OF SUPERMARINE "SPITFIRES," WHICH HAVE A SPEED OF OVER 350 M.P.H.; LIKE THE "HURRICANES," THE "SPITFIRES" ARE DRIVEN BY 1050-H.P. ROLLS-ROYCE "MERLIN" LIQUID-COOLED ENGINES.



A SQUADRON OF "WELLINGTONS"—SOME OF THE MOST IMPOSING OF THE R.A.F. MACHINES WHICH WERE TO VISIT FRANCE FOR THE "QUATORZE JUILLET"; THE REMARKABLE GEODETIC STRUCTURE OF THIS "PLANE, WHICH HAS A RANGE OF 3000 MILES, APPEARING ON PAGE 95.

value in accustoming the pilots to flying over strange terrain. Furthermore, the increasing speed of the bomber necessitates longer non-stop flights than Great Britain can provide. The British contingent to Paris was to consist of two fighting and three bombing squadrons, equipped with "Spitfire," "Hurricane," "Blenheim," "Hampden," and "Wellington" aircraft. Each

squadron was to contain about nine machines, and on July 11, fifty-two planes arrived at Le Bourget, landing according to schedule. The "Spitfires" made a particularly great impression, circling over the aerodrome at terrific speed. In command was Air Vice-Marshal P. H. L. Playfair, Air Officer Commanding No. 1 Group. (Four photographs by Charles E. Brown; the remaining one by L.N.J.)

THE "SQUALUS" SALVAGE OPERATIONS AND OTHER NEWS IN PICTURES.



SALVAGE OPERATIONS FOR RAISING THE WRECK OF THE "SQUALUS," THE U.S. SUBMARINE WHICH FOUNDERED SHORTLY BEFORE THE "THETIS" DISASTER: (LEFT) HUGE LIFTING CHAINS (EACH LINK WEIGHING 76 LB.); (CENTRE) GETTING THE FIRST PONTOON TO BE USED IN THE LIFTING OPERATIONS IN POSITION; AND SUBMERGING THE PONTOON. The fate of the "Thetis" has intensified the interest being taken in this country in the case of the U.S. submarine "Squalus," which sank off Portsmouth, New Hampshire, on May 23. Thirty-three of her crew were saved by means of the submarine rescue diving-bell; but twenty-six men died. The inquiry into the disaster has been adjourned until the sunken submarine can be brought to the surface. The last two pontoons were attached to the wreck on July 10, and it was expected that it would be lifted on July 12, to be towed four miles towards Portsmouth.



AN EXTRAORDINARY AIR ACCIDENT AT SAN DIEGO, CALIFORNIA: THE BLAZING WRECK OF AN AEROPLANE WHICH STUCK IN HIGH-TENSION WIRES, THE PILOT ESCAPING ALONG THEM.

AFTER THE AIR ACCIDENT AT SAN DIEGO: FIREMEN GOING UP WITH HOSES TO THE BURNT-OUT SKELETON OF THE MACHINE ON AN EXTENSION LADDER. An extraordinary air accident, in which the pilot had an amazing escape, occurred at San Diego, California, when a U.S. Navy man, about to land crashed in some high-tension power lines. The aeroplane burst into flames, but the pilot got clear by swinging himself along one of the wires, and climbing down a pole. The skeleton of the burning 'plane was left perched upon the wires.



FIELD-MARSHAL GOERING ENTERTAINS THE BULGARIAN PREMIER EN FAMILLE: THE HOST AND HIS GUESTS WATCHING HIS BABY DAUGHTER, EDDA. M. Kiosseivanoff, the Bulgarian Prime Minister, concluded his official visit to Berlin on July 7. The programme of his last day included a visit to a labour service camp near Berlin, and a luncheon with Field-Marshal Goering at Karin hall, his country house near Berlin, on which occasion the above photograph was taken. Frau Goering is seen in the foreground, and Mme. Kiosseivanoff behind her. (Photographs, Associated Press.)

THE BISHOP OF LONDON'S FAREWELL TO HIS CLERGY: DR. WINNINGTON-INGRAM IN THE DISROBING ROOM AFTER THE SPECIAL SERVICE IN ST. PAUL'S CATHEDRAL. The Bishop of London said farewell to the clergy of his diocese at a special service held in St. Paul's Cathedral on July 10. There was a large gathering, including the Bishops Suffragan of Fulham, Stepney and Willesden, and the Archdeacons of London, Hampstead and Middlesex. In his farewell address Dr. Winnington-Ingram said he had tried his best to show that the Gospel had something to say on all moral and industrial questions, and to bring justice to the poor.

PEOPLE IN THE PUBLIC EYE: SPORTING AND OTHER OCCASIONS OF THE WEEK.



THE HARVARD CREW WHICH WON THE GRAND CHALLENGE CUP AT HENLEY, WORSTING THE CANADIANS.

The Grand Challenge Cup at Henley Regatta was won this year by the Harvard University crew which, while giving away 4 lb. per man to the Arcanaut Rowing Club, had no difficulty in winning the race by three lengths in 7 minutes, 43 seconds. Canada, starting at 39 to Harvard's 37, led for only a few strokes.



THE CAPTAIN OF THE ETON CRICKET XI, WHICH ARRANGED TO PLAY HARROW AT LORD'S: MR. NATHANIEL PIENNES.



THE CAPTAIN OF THE HARROW CRICKET XI, WHICH ARRANGED TO PLAY ETON ON JULY 14-15: MR. ANTHONY LITHGOW.



J. W. BURK, THE AMERICAN WHO WON THE DIAMOND SCULLS UNDER TRYING CONDITIONS—GAINING A NARROW VICTORY OVER HIS POLISH RIVAL.

J. W. Burk, of the Penn Athletic Club, U.S.A., who enjoys a reputation for invincibility, had a hard struggle at Henley on July 8 to get ahead of R. Veray, of the Akademik Zwiazek Sportowy, Poland, in what proved to be a very close race for the Diamond Sculls. The American won by one-and-a-quarter lengths in 9 minutes, 13 seconds.



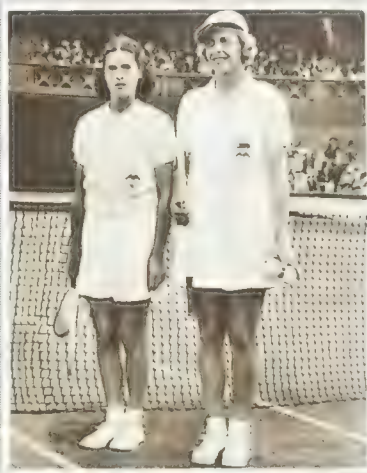
THE ALL-AMERICAN MEN'S SINGLES FINAL AT WIMBLEDON: R. L. RIGGS AND E. T. COOKE.

At Wimbledon on July 7 R. L. Riggs (U.S.A.; here seen on the left), beat his compatriot, E. T. Cooke, for the Men's Singles Championship by 2-6, 8-6, 3-6, 6-3, 6-2. Later he and Cooke won the Men's Doubles together, the new Champion also successfully partnering Miss Alice Marble, in the Mixed Doubles.



ONE OF THE GAME'S LONGEST HITTERS WINS THE OPEN GOLF CHAMPIONSHIP: RICHARD BURTON, OF SALE, CHESHIRE.

The Open Golf Championship at St. Andrews was won by Richard Burton, a Ryder Cup player, of Sale, Cheshire. He is seen here with the trophy which he carried off by two strokes from the American John Bulla. Burton is over six feet in height and one of the longest hitters, drives of from 250 to 300 yards being a consistent feature of his play.



AMERICAN LAWN-TENNIS TRIUMPHS AT WIMBLEDON: MRS. FABYAN AND MISS MARBLE (R.).

Miss Alice Marble (U.S.A.) gained a substantial victory of 6-2, 6-0 over the British runner-up, Miss K. E. Stammers, in the Women's Singles at Wimbledon this year. In the Women's Doubles Mrs. S. F. Fabyan (U.S.A.) and Miss Marble—seen together above—beat Miss Helen Jacobs (U.S.A.) and Miss Yorke (G.B.).



DR. HAVELOCK ELLIS.

Died on July 8; aged eighty. The famous author and scientist and a leading authority on the psychology of sex. Edited the Mermoid series of Old Dramatists, 1887-89, and the Contemporary Science Series, 1889-1914. Helped to introduce the works of Ibsen and Nietzsche to the British public.



SIR ROLAND BURKE.

Honorary director, the centenary show of the Royal Agricultural Society. Knighted by the King in the Royal Pavilion at the Show, July 5. Associated with the show for forty-three years, beginning as an assistant steward. Is chief agent of the Chatsworth Estate Company.



LEADERS OF MILITARY AVIATION AT THE BRUSSELS AERONAUTICAL DISPLAY: A GROUP INCLUDING SIR CYRIL NEWALL (SECOND FROM LEFT).

On July 9 the twenty-fifth anniversary of the Belgian Air Force was marked by the opening of the second international aeronautical exhibition at Brussels, and an air display at Evens Aerodrome. Above appear some of the Air Chiefs present. L. to r. are seen General Davivier (Belgium), Air Chief Marshal Sir Cyril Newall (Britain); General Milch (Germany); General Mouchard (France) and the Dutch Military Attaché in Brussels, Major Van Voorst Evekink. (Holland.)



MR. W. FRAMPTON.

Died on July 6; aged sixty-eight. Has been Reporter of *the Chester* since 1900 and in that year was made a Bencher of the Middle Temple. Was associated with many cases which caused considerable public interest. His main activities were in the Divorce Division.



MR. LOUIS WAIN.

Died on July 4; aged seventy-eight. Became famous by his humorous drawings of cats. Was an assistant master, at the West London School of Art, 1881-82, and joined *"The Illustrated Sporting and Dramatic News"* in 1882, going from there to *"The Illustrated London News"* in 1886.

THE WORLD OF ART: SALE-ROOM SURPRISES AND ITEMS OF INTEREST.



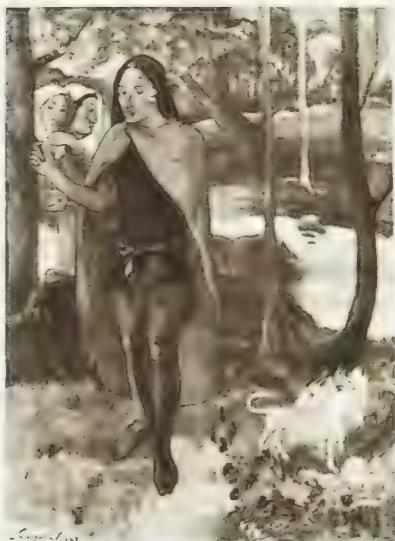
SOLD FOR 6100 GUINEAS AT CHRISTIE'S: "AT THE PIANO," BY J. McNEILL WHISTLER, WHICH HAS ESTABLISHED A LONDON AUCTION RECORD. (26 in. by 35½ in.)

At the St. James's Palace sale at Christie's on July 7 two pictures by Whistler together fetched 12,000 guineas, setting a world auction record for this artist's work. "At the Piano," which was bought by the Duke of Devonshire in 1896 but accepted by the Royal Academy in the following year, was bought by Mr. Stenham, Esq., its purchase being made by permission of the Duke of Devonshire. It was one of nine works chosen by Whistler to represent him at the inaugural exhibition



ONE OF TWO PICTURES BY WHISTLER WHICH TOGETHER FETCHED £9870 AT CHRISTIE'S: "A SYMPHONY IN WHITE, NO. III," SOLD FOR 3300 GUINEAS. (19½ in. by 29½ in.)

The lady playing the piano is Whistler's sister, Mrs. (afterwards Lady) Haden, and the girl is his niece, Annie Haden. "A Symphony in White, No. III," was acquired for 3300 guineas by Dr. Thomas Bodkin, of the Barber Institute of Fine Arts, Birmingham University, by whose courtesy it is reproduced here. A third Whistler picture at the sale fetched 650 guineas.



SOLD FOR £2500 AT LUCERNE IN AN AUCTION: "IN TAHITI," BY PAUL GAUGUIN (1848-1903).

On June 10 an auction was held at the Foyer Gallery in Lucerne of modern works of art from the German galleries in Germany which had been "expelled" on the ground that they were "degenerate." There were 225 examples offered and they included works by Picasso, Matisse, Van Gogh, Gauguin, and Klee. Generally the prices realised were not as high as was anticipated,



A FAMOUS PICTURE FROM THE MUNICH STATE GALLERY WHICH FETCHED £8330 AT LUCERNE: "SELF-PORTRAIT," BY VINCENT VAN GOGH (1853-1890).



"EXPULSED" FROM GERMANY AND DESCRIBED AS "DECADENT": PICASSO'S FAMOUS "TWO HARLEQUINS," WHICH FETCHED £3800.

and eight pictures were not sold and will be sent back to Germany. Van Gogh's famous self-portrait from the Munich State Gallery fetched £8330, and Gauguin's "In Tahiti" from the Frankfurt State Gallery went for £2380. The Picassos sold included his famous "Two Harlequins" (£3800); "Woman Drinking Absinthe" (£2000); and "Family Soler" (£1714).



UNVEILED BY THE NORWEGIAN MINISTER ON TYNWALD DAY IN THE ISLE OF MAN: A VIKING SHIP MODEL PRESENTED TO THE MANX MUSEUM.

For the first time since Norwegian rule ended in the Isle of Man nearly 700 years ago an official representative of Norway was present in the island on Tynwald Day (July 5). H.E. Erik A. Colman, Norwegian Minister in London, unveiled a splendid model of a tenth-century Viking ship from Gokstad, in Norway, which has been presented to the Manx Museum by the newly formed association of the Friends of the Manx Museum. It is the work of Mr. Fredrik Johannessen of Oslo,



INSPECTING A RIBERA REMOVED FROM THE PRADO MUSEUM, MADRID: EX-KING ALFONSO AT THE EXHIBITION OF SPANISH ART TREASURES NOW BEING HELD IN GENEVA.

In the above illustration the ex-King of Spain is seen, during his recent visit to the Spanish Art Treasures at Geneva, with the Swiss State Councillor, M. Lachenal, looking at the painting "St. Paul the Hermit," by Josef de Ribera (called "Lo Spagnoletto") from the Prado Gallery. Those who are interested in this exhibition of much-travelled Spanish art treasures, which will be open until the end of August, will find them fully illustrated in our issue of June 24. (Wide World.)

THE CENTENARY OF THE ROYAL AGRICULTURAL SHOW: A RECORD DISPLAY HONoured BY THE ROYAL FAMILY.



THEIR MAJESTIES' VISIT TO THE CENTENARY SHOW OF THE ROYAL AGRICULTURAL SOCIETY—THE LARGEST AGRICULTURAL SHOW EVER HELD IN THIS COUNTRY: THE ARRIVAL IN THE OPEN ASCOT COACH. (L.N.A.)



THEIR MAJESTIES INTERESTED IN ONE OF THE PIT PONIES—ONE OF THE MOST POPULAR FEATURES OF THE SHOW—STOP TO CHAT WITH THE PIT-BOY HOLDING IT. (Keystone.)



EVOKING THE PAST AT THE CENTENARY SHOW OF THE ROYAL AGRICULTURAL SOCIETY: A CURIOUS REVERSED HANSOM CAB IN THE DISPLAY OF OLD VEHICLES ORGANISED BY THE NATIONAL HORSE ASSOCIATION OF GREAT BRITAIN. (S. and G.)



A MEMENTO OF QUEEN VICTORIA: A LITTLE DONKEY-CARRIAGE USED BY HER IN THE ISLE OF WIGHT PARADED IN THE DISPLAY OF OLD AND HISTORIC CARRIAGES AT THE ROYAL SHOW. (Topical.)



THE SMALLEST AND THE LARGEST HORSE IN THE ROYAL SHOW AT WINDSOR: JIM, A STOCKY LITTLE PIT PONY, AND PENALTA EMPEROR, A DRAUGHT HORSE FROM NORTHUMBERLAND. (L.N.A.)



PRINCESS ELIZABETH AND PRINCESS MARGARET, WHO PAID A VISIT TO THE SHOW WITH THE KING AND QUEEN, FEEDING THE DONKEY WHICH DREW QUEEN VICTORIA'S DONKEY-CARRIAGE. (Wide World.)

The King and Queen received a great welcome when they visited the Royal Agricultural Society's Centenary Show at Windsor Great Park on July 5. They were received by the Earl of Athlone, Deputy President of the Society. In the Royal Pavilion the King conferred the K.C.V.O. on Mr. U. Roland Burke, a Vice-President of the Society, and Hon. Director of the Show. In doing so, the King created a precedent by conferring a knighthood on an agricultural show-ground. After luncheon in the Pavilion, the King and Queen re-entered their carriage, which moved off to the agricultural section, followed by a line of cars. About 3.30 they went into the main show-ring and entered the Royal Box to watch the hunters and parade. Shortly before four, they walked down to see the

87 pit ponies on display, spending a quarter of an hour in this section and signing the exhibition book of pit ponies and horses. In the evening, farmers from many parts of the world attended a banquet given by the King at Windsor Castle. There were visitors from Germany, Holland, France, Denmark, and the Argentine, as well as those from the Empire. This banquet was the first ever given to farmers only at Windsor by the Monarch, and was held in the famous Waterloo Chamber. The King and Queen paid another visit to the Show on July 7, accompanied by Princess Elizabeth and Princess Margaret. They stayed for five hours, and among other things the Princesses visited the pit ponies (exhibited by the Mining Association) and fed the smallest of them, Jim, with sugar.

BOOKS OF THE DAY.

By CHARLES E. BYLES.

"YES, Bliss," I said, "I've read all your books on canoeing and waterways, and I envy your sixty years of it. I don't know that I want to shoot rapids; that isn't my idea of a rest. But I've always wanted to take a holiday on quiet rivers and canals, seeing places to which roads and railways don't go; with no noise except the sound of water, and paddles, and the birds." Next week Bliss turned up armed with maps and announced his plan for the tour, which was to start from Oxford. "We shall go up the Cherwell; portage to the Oxford Canal; portage to the Avon at Warwick; come down the Avon, . . . send the canoe by train to the upper Thames, and then come down the Thames and return to Salter's."

This originated the expedition recorded in "WATER-MUSIC": or A Fortnight of Bliss. By Sir John Squire (Heinemann: 10s. 6d.). "This narrative as vagrant as our meandering streams" (to quote the author's dedication to William Bliss, his canoe mate) is a delightful blend of holiday travel and incidental memories, the latter element predominating. Sir John Squire is a master, perhaps the founder, of peripatetic reminiscence. His previous effort in this beguiling art—"The Honeysuckle and the Bee"—published two years ago, was based on a "hike" from London to Devonshire, and in it he indicated his method. Asked whether he had ever thought of writing his memoirs, he replied: "I'm going to write a book about this holiday I'm on, and I shall put down anything I remember as I go, quite apart from what may happen at the time." Elsewhere he called the book a "prelude to a more chronological set of recollections." In the present volume, however, chronology has again gone by the board, and I am rather glad that it is so, for sometimes an unbroken series of anecdotes is apt to pall, whereas the digressive method, combined with a travel story, provides contrast and variety, and in Sir John's hands is infinitely entertaining. In his epilogue to "Water-Music," he gives the reason why he abandoned his former intention. "I had promised," he says, "after my last wandering book, to write a more consecutive set of reminiscences. I found that I simply could not do it, beginning at the Year One, and flogging through elections, dinner parties, and important People. I had had my trip in the canoe—it had brought many things and people back to mind, and I could write only about the things which were occupying my thoughts."

the ledge on which the nest lay; the mother bird (if she indeed it was) by this time screaming uneuphoniously around my head. I pocketed a pair of eggs, looked up and found that I couldn't possibly get up, looked down at the far shingle, rocks, and Atlantic foam, and decided that I certainly could not go down. I was stuck."

At this point I bethought me of Hawker's macabre poem, "A Croon on Hennacliff"—probably the scene of Sir John's adventure:

Cawk! cawk! the crew and skipper
Are wallowing in the sea:
So there's a savoury supper
For my old dame and me.

For the moment I shuddered to think of a brilliant literary career being prematurely cut short; then came the comforting reflection that, after all, Sir John was still alive to tell the tale, and must somehow have escaped from his appalling predicament. The manner of it he goes on to relate. "I wasn't aware of fear. I waited phlegmatically,

the chapel of St. John's College, Cambridge, some ten years before Sir John Squire's undergraduate days there, I am proud to be able to share to that extent his memories of summers long ago. (He must excuse me if I have caught the habit of digressing!)

Another part of his book which I have enjoyed immensely is the account of his visits to Thomas Hardy at Dorchester, for during a recent convalescence I have been reading several of the Wessex novels. As a young architect, about 1870, Hardy was in Cornwall restoring the church of St. Juliot, where he married (as his first wife) the Rector's sister-in-law. The Rector knew Hawker, and the St. Juliot party used to make expeditions along the coast; so possibly Hardy and Hawker may have met. Both of them were fond of dogs, and Sir John Squire tells an amusing anecdote about the novelist's terrier named Wessex. "Once," he writes, "as we were leaving the dining-room, Wessex leapt up and began to tug at his trouser-leg. 'What on earth's up?' I asked. 'Oh,' said Hardy, 'he won't let me leave the room until he's had his few minutes of the wireless.' He turned on the machine and we sat down again, while the dog, on his haunches, with his tongue hanging out, delighted in his daily dose of Bach. 'Mind you,' added Hardy, as we rose again, 'he doesn't like the Talks!' The idea of that terrier howling if they gave him 'Hints on Poultry' instead of Scriabine always cheers me when I remember it."

The second Mrs. Hardy, as Sir John Squire recalls, exercised a benevolent control over her husband in his old age, lest his indomitable energy should lead him to overtax his strength. "Once even," writes Sir John, "when I had a cricket team in Dorset in 1921, Hardy actually offered to umpire the match. On this notion Mrs. Hardy's foot was firm. Time came when her foot descended once more. On a night Hardy asked if he might stay up a little after she had gone to bed. 'Yes,' she replied doubtfully, 'provided it is only a little.' As soon as she had gone he suggested going back to the dining-room, and produced a bottle of claret. There we sat until two o'clock, forgetting the time, and talking about the songs and legends of his Dorset youth and the people he had known in London—which included old Mrs. Procter, who had entertained Lamb and Keats. . . . In the morning I was frowned on. Mrs. Hardy—



IN THE "ENTENTE CORDIALE" EXHIBITION OF CONTEMPORARY FRENCH AND BRITISH PAINTINGS: "LE HAVRE," A POINTILLISTE PICTURE IN TEMPERA, BY EDWARD WADSWORTH, PAINTED IN 1939 (25 in. X 35 in.)

These pictures are to be seen, until the end of July, at the "Entente Cordiale" Exhibition of Contemporary British and French Paintings at Messrs. Reid and Lefevre. England is represented by 42 works; France by 34. It must, however, be conceded that the weight of the exhibition is largely sustained by the French contributions. These include, besides the unusual Matisse reproduced here, two other paintings by that artist, and works by Braque, Vuillard, Bonnard and Segonzac. There are some pleasing Dufys, and two other white period Utrillos in addition to "Rue de Village." Sickerts, Johns and some good Mathew Smiths are among the English "heavy-weights"; and other English painters represented include Duncan Grant, Vanessa Bell and Wyndham Lewis

nursing my eggs, and looking over the rolling waste towards an invisible Ireland to the left, Wales ahead, and Lundy to the right. It seemed a long time before I heard a far halloo, and dangling in front of me came what was obviously a length, or several joined lengths, of clothes-line from

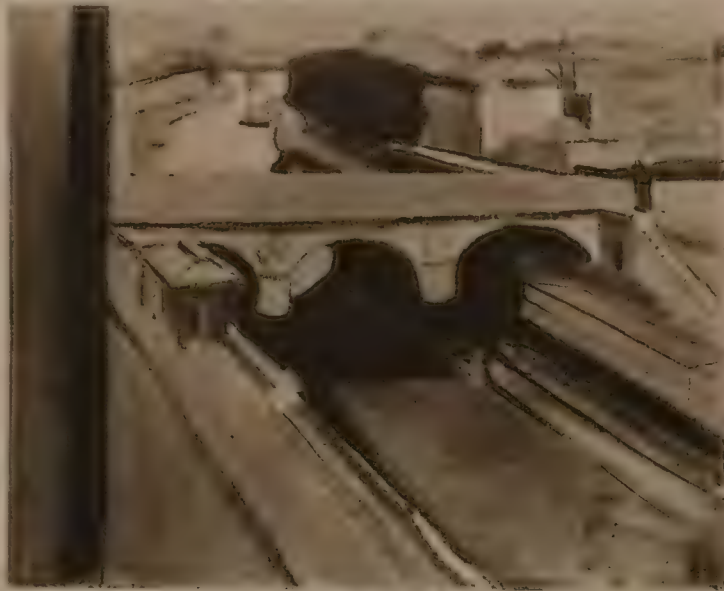
a neighbouring farm-house. I knotted the end round my waist, hung on above with my hands, and began to be hauled up, helping by jabbing my toes into every possible crevice and shoving. Then I began to use my hands as well, and grass and earth came into my mouth with scratchy and dusty taste. I did not think: 'If this cord breaks I shall be hurled into the dreadful abyss below'; I was a young animal preoccupied with a job and with no time for reflection; I wasn't frightened at all. But when I got over the brink at the top I collapsed. . . . I don't know how long it was before I began to realise that I could no longer bear even looking down from a height, let alone climbing down one. It was still longer before I began to think that [from] that experience dated the origin of my now chronic propensity to vertigo."

Well I know that vertiginous sensation! Though never daring enough to scale the Morwenstow cliffs, I used to ramble along the Cornish coast in bygone years, and often found myself looking down from a narrow cliff-path into a yawning chasm. I could not do it now. Having a family association with Morwenstow and its former Vicar (whose daughter, by the way, is taking down these words from my dictation), and having furthermore heard "the doctrine of a gentle Johnian" expounded in



"RUE DE VILLAGE"; BY MAURICE UTRILLO, PAINTED IN 1912. (Canvas: 23½ in. X 28½ in.)

It soon became apparent to me that this was no book for skimming and skipping, but one to be enjoyed at leisure and in full. It will therefore "lie on the table" for that purpose, which will take time, and I shall not attempt a general summary of its contents, but merely pick out a few typical "plums" from this delectable pie. Let us begin with an instance of the author's skill in turning from event to reminiscence. He has been describing how he and his companion operated, with a winch they had brought with them, scores of locks on the Oxford Canal, where lock-keepers were a thing of the past. "Sometimes," he continues, "as I was standing on a [lock] gate, looking down at the depth and the moving power, an old trouble came back to me and I had to retire, an old, creepy fascination. I was thirteen. I was staying at Morwenstow with the son of the curate in charge—the vicar, Hawker's successor, being a dear old man past his duties. One day we went nesting on some high cliffs near Welcombe, between Morwenstow and Hartland, cliffs higher, grimmer and dizzier than anything known to Shakespeare's gatherer of samphire. There came a place where a rusty-red splodge with greenish specks on it was visible not very far from the top of a cliff hundreds of feet high. I went down the slightly sloping and grass-tufted upper portion—the lower part was sheer stone—and reached a point whence I could easily drop to



"LE PONT SAINT MICHEL"; BY HENRI MATISSE, PAINTED ABOUT 1906. (Canvas: 23½ X 28½ in.)

bless her!—treated her wiry old man as though he were the most fragile of porcelain. 'Come,' she exclaimed, 'as usual, but in future you must sleep at a hotel.' I had to be content with the wry consolation that, in me, Hardy, at the age of 84 or so, had met, perhaps for the first time in his life, a Demoralising Influence."

That familiar line about "a gentle Johnian," quoted above, comes from a great humorist whose personality and career are now less known than his inimitable verse. Very welcome, therefore, is a centenary memorial volume, entitled "A POET IN PARLIAMENT." The Life of Winthrop Mackworth Praed, 1802-1839. By Derek Hudson. With 9 Illustrations (Murray: 12s. 6d.). The author of this admirable book well expresses its appeal when he writes: "A hundred years have passed since the death (from consumption at the age of 36) of W. M. Praed, but this is the first attempt at a full-length biography of one who, in his light vein, was probably our most accomplished political satirist, and who has never been equalled as a writer of graceful *vers de société*. . . . Lord John Russell described him, moreover, as a 'rising statesman,' and had he lived the highest offices in the State might well have been within his compass. When we survey the last hundred years, it is not until we reach the present

(Continued on page 132.)

MARS, SATURN AND JUPITER IN UNUSUAL PROXIMITY TO THE EARTH.

DRAWING AND DESCRIPTIVE MATTER BY G. F. MORRELL, F.R.A.S., F.R.G.S.



THREE WORLDS WHOSE NEAR APPROACH TO THE EARTH MAY LEAD TO DISTURBING CONSEQUENCES: MARS, JUPITER, AND SATURN AS THEY WOULD APPEAR IF GROUPED TOGETHER AND VIEWED THROUGH A TELESCOPE.

A very rare event is happening in the heavens during the next three months, for Mars, Jupiter and Saturn are all approaching much nearer to the Earth than for many years past. These three worlds are drawn above in their present apparent proportions and also very much as they would appear if they were grouped together and the naked eye could see them as they are shown through a powerful telescope; except, of course, that they are then inverted. It can be seen that the south, or underside, of Saturn's Ring System is now presented toward us and we see the extent to which the Rings have opened out, since they closed up and vanished in 1936-7. Mars is also shown as at present tilted, with his southern hemisphere and South Polar Cap turned toward us. Not for over a hundred years have these three planets come so near to us at the same time—indeed, it would appear from calculations I have made that it must be some centuries since all three planets came so close and were together in the same quadrant of the sky. Moreover, Uranus is coming nearer this year than for thirty years past, and being in the same quadrant beyond Saturn, will thus add his relatively small gravitational pull upon the Earth to that of Jupiter, Saturn, and Mars. Jupiter, with a weight 318 times greater than the Earth, and Saturn, 95 times greater, are the major partners in this disturbing pull, so one wonders whether anything very unusual is going to happen to the Earth's normal condition

as a consequence. One certain result will be that this increased gravitational pull will induce additional tidal strain on the Earth's crust and atmospheric envelope. It may, or may not, be very appreciable, but we may expect some disturbing consequences; if so, they are likely to take the form of increased earthquake and volcanic activity, together with unusual atmospheric disturbance. Already the Pacific Coast of the United States has experienced an earthquake, reported to be the most severe for thirty-three years in some areas, while there is unusual volcanic activity in Alaska and the ill-famed Krakatoa area between Java and Sumatra. Severe earthquake shocks have also occurred recently in parts of Greece and West Africa. Past experiences prove the immense effect planets have upon one another under certain circumstances, as in the famous classical case in which Uranus, a world 15 times heavier than our own, was shifted bodily for several hundred thousand miles out of position by the gravitational pull of Neptune, which was then unknown. This pull was exerted from a distance of over a thousand million miles and was sufficient to enable Le Verrier and Adams to locate Neptune. Bearing in mind how much more massive and nearer Jupiter and Saturn are to us, and with Mars as a small make-weight, but important because of his propinquity, it will be interesting to note what effect they will have in further disturbing our much-tried little Earth.

TEMPLES OF THE ANCIENTS AS AN ARTIST SEES THEM: MR. WALCOT'S INGENUOUS RECONSTRUCTIONS.



BUILT ENTIRELY OF WOOD AND DECORATED WITH TERRA-COTTA: THE EARLIEST OF FOUR ETRUSCAN TEMPLES OF JUPITER CAPITOLINUS, AT ROME, WHICH WAS BURNED DOWN IN 83 B.C.—ITS THREE PREFECCEDORS BEING LIKEWISE DESTROYED BY FIRE.
The Etruscan religious life commemorated in every new town a joint treaty with the Triad of Deities: Jupiter, Juno and Minerva. The plan of the temple on the Tarpeian Rock was made by Tarquin Priscus, begun by Servius Tullius, finished by Tarquin Superbus, and dedicated by the Consul Horatius after the expulsion of the Tarquins from Rome in 509 B.C. It was burnt down in 83 B.C. during the civil war of Marius. Authors differ as to the temple's lighting: here it is shown with an open pediment.



ONE OF PAGANISM'S LAST STRONGHOLDS AGAINST CHRISTIANITY, BUT LATER THE SITE OF A CHRISTIAN BASILICA: THE MAIN COURT OF THE TEMPLE OF THE SUN AT BAALBEK.
The foundation of the buildings at Baalbek dates from Antoninus Pius (86-161 A.D.), their dedication from Septimius Severus (whose coins first show the temple in about 193 A.D.). While the Temple of the Sun, which was not finished till about the end of the third century. The greater of the two temples was sacred to Jupiter, and its main court, shown above, measured 340 ft. Here was the high altar of burnt sacrifice, and here, either in the fourth or sixth century, was erected a Christian basilica.



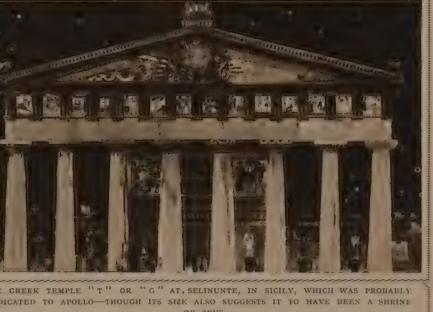
RANKING AS SECOND IN SIZE AMONG GREEK TEMPLES: THE "TEMPLE OF THE GIANTS," OR TEMPLE OF ZEUS OLYMPIUS, AT AGRIGENTO.
The temple of Zeus Olympus (B.C. 480), or the "Temple of the Giants" as it is often known, was the largest temple in Sicily. To quote Sir Banister Fletcher's "History of Architecture," it was "the most magnificent of the Greek temples, and ranks second in size among Greek temples. It is of coarse stone, engaged, covered with multi-leafed cornices, pseudo-peripteral, septastyle in plan, with seven half-columns on the front, and fourteen on each side. . . . Owing to its immense size, Greek structural principles had to be sacrificed, for half-columns, echinus, abacus, and even the architecture were all built up of small pieces of stone." The architect was Theron.



A GREEK TEMPLE WHICH STOOD ON THE ACROPOLIS BEFORE THE PERSIAN WARS OF C. 500 B.C.: THE HECATOMPELON, THE SHRINE OF THE GODDESS ATHENA.
"Hecatompeleon" meant a hundred Greek feet, supposed to have been the breadth of the temple on the two steps. Lighting probably came from the doors, which would suffice to reflect on the marble pavement, and the ivory, gold, and jewels, but would leave the goddess veiled in mystery. In the pediment appears one of the monsters—here the Typhon, struggling with Heracles—whose scaly tail served so conveniently to fill the space of cable. The Typhon was three-headed, its hair and beard being shown as bright blue, while its three human bodies intertwined beneath the waist into one.



"THE ACROPOLIS OF ATHENS"—THE ARCHAIC WOODEN TEMPLE OF ATHENA AT THERMOS, THE CHIEF CITY OF THE AETOLIAN LEAGUE; THE TEMPLE DATING FROM AT LEAST THE SIXTH CENTURY, BEING BUILT BY PHILIP V. OF MACEDON IN 215 B.C.
No traces of stone occur in the construction of this temple, the acropolis, as it were, of Aetolia, during her struggle for Greek independence. Its wooden columns were painted for weatherproofing, as well as for decoration, the metopes of the frieze and the walls of the peristyle being adorned with terra-cotta slabs of archaic designs. The front of the temple had five columns, the flank fifteen; four rows down the centre of the cells supported the roof, no reliance being placed on the walls, which were possibly of unburnt brick.



THE GREEK TEMPLE "T" OR "G" AT SELINUTE, IN SICILY, WHICH WAS PROBABLY DEDICATED TO APOLLO—THOUGH ITS SIZE ALSO SUGGESTS IT TO HAVE BEEN A SHRINE OF ZEUS.
The plan of this temple—which, though never finished, was certainly used for worship—is curious, for, despite the comparative narrowness of the cella, it contained two rows of the columns, in line with the front angles of the shrine. The columns vary in diameter, and three different types of capitals are noticeable. Selinunte, one of the most important Greek colonies in Sicily, was founded c. 638 B.C. by a colony from the Sicilian city of Megara. The temple stood, protected only by their own holmen, outside the defences of the city, on the hills to the east and west.

One of the first questions asked by sightseers confronted with age-old ruins is: "What did it originally look like?" And it is this question that Mr. Walcot attempts to answer in his exhibition at 5, Grafton Street, W.1, of impressionistic studies of the restorations of ancient temples, many in brilliant colours, together with pencil drawings and etchings. The exhibition is open until the end of July. In the words of Mr. William Harvey, latest student of the British School of Athens: "The accuracy of the ensemble is self-evident. . . . The impressionistic style of execution helps out the archaeological statement. Not every detail is known, or can be, and

it would have been a point of discretion to present the mixture of fact and fancy without over-emphasis of any single detail, even if Mr. Walcot's method as an artist had not lent itself to this wise generalisation in any event." (From the Journal of the Royal Institute of British Architects.) Mr. Walcot's sources—and those of much of the material in the notes appearing above—include German authorities such as Hittorf, Wiegand, von Koldewey, and Puchstein. Mariette Pasha, Champollion, and J. H. Breasted were particularly consulted for the Egyptian studies; and Edward Falkener for the Temple of Ephesus. Mr. Walcot also went back to Livy and Vitruvius.



ADDED BY RAMSES II. IN 1233 B.C.: THE PYLON OF THE TEMPLE OF LUXOR—THE TEMPLE, BUILT C. 1500 BY AMENOPHIS III., BEING THEN THE MOST BEAUTIFUL IN EGYPT.
The Temple of Luxor formed an important part of the sacred buildings of Thebes, dedicated to the Theban triad of Amen-Ra, Mut, and Khonsu, and was called the House of Amen in the Southern Aps. The sculptures on the pylon refer to the dedication of the temple of Amen-Ra, and the victory of Ramses II. over the Kheta. This battle, which occurred on the Ghorah, resulted in the overthrow of a great confederation of Syrian tribes. The growth of Egyptian temples seems always to have been gradual, new kings constantly making fresh additions, until, as at Luxor and Karnak, the banks of the Nile became covered with vast buildings.

THE ENTRANCE TO THE FORECOURT OF THE TEMPLE OF THE SUN AT BAALBEK. A RECONSTRUCTION OF THE MAIN-COURT APPEARING ON THE LEFT-HAND PAGE.
The Propylaea lay at the east end of the temple, and was approached by a flight of steps over a quartered way. This formed a covered hall or vestibule, about 30 ft. deep, whence, through a triple gateway in a richly ornamented screen, access was gained to the first or hexastyle court, which measured about 250 ft. from angle to angle. Jupiter, who was identified with the Sun, with whom were associated Venus and Mercury, was represented locally as a bearded god in long, scaly drapery, holding a whip in his right hand and lightning and ears of corn in his left. In this pose he passed into European worship in the third and fourth centuries A.D.



RECKONED BY THE ANCIENTS AS ONE OF THE SEVEN WONDERS OF THE WORLD: THIS TEMPLE OF DIANA, OR ARTEMIS, AT EPHESUS, SURPASSED ALL OTHERS IN BEAUTY AND FAME. ALL THE GREEK CITIES OF ASIA CONTRIBUTED TO ITS CONSTRUCTION. CRONUS HIMSELF, JACOBUS HAS SAID, IN 356 B.C., HOWEVER, IT WAS SET ALIGHT BY HEROSTRATUS, WHO DESIRED ETERNAL FAME—ALLEGEDLY ON THE SAME NIGHT THAT Alexander was born. The new temple was rebuilt with even greater magnificence. Numerous yields in the sanctuary was so strong that when Alexander offered the spoils of his Eastern campaign of his name might be inscribed on the building, the suggestion was declined.

The World of the Theatre.

By IVOR BROWN.

THE DRAMA IN SCOTLAND.

THE vogue for summer festivals of drama continually increases. The performances within and beside the holy and the noble walls of Canterbury and Tewkesbury are now regular pleasures of the playgoer: the spa towns of Malvern and Buxton add to the length and importance of their August gatherings. This year Perth adds its claim to note and visitation. The managers of its theatre have arranged a fortnight's festival at the end of July, including revivals of Shakespeare, Shaw, and Tchekov and a new play by the Scottish dramatist, James Bridie.

Scotland's participation in theatrical work and pleasure has been, of course, much limited by the restraining hand of the Puritan and there are still parishes in the Highlands where the minister regards a little amateur acting in the village hall as a step upon the path to the bonfire. None the less, Scotland is not only burning with theatrical enthusiasm at the present time, as the number and energy of its amateur teams attest: it has a stronger and longer theatrical tradition than most people realise.

It has been confidently claimed that Shakespeare visited Scotland as a player, and there is good reason to suppose that he went as far north as Aberdeen. After the disastrous and dangerous failure of the Essex *coup d'état*, early in 1601, the Chamberlain's men, favourites of Southampton and Essex, were in grave peril. Their performance of "Richard II.", with its picture of a monarch deposed, at the critical moment of the Essex plot, had incensed the Queen and awkward questions were being asked. There is no sign of Shakespeare in London between the spring of 1601 and the winter of 1602. There is every sign that King James of Scotland, when he reached London as King James of England, knew about and appreciated the Chamberlain's men. He immediately gave special protection and favour to this troupe, whose members had special grants of red cloth "against his Majesty's proceedings through the City of London." Shakespeare, thus incardinated, marched in James's Coronation Procession. How came it that James was so soon acquainted with and attached to these actors?

Without further direct evidence, and simply using the composition of "Macbeth" as a sign of local knowledge, it would be natural to assume that Shakespeare, in that year of hazard and embarrassment for his Company, 1601, went north with his fellows, who endeared themselves to that great lover of entertainment, King James. Then they

In October 1601, players "recommendit be his majesties special letter" were given thirty marks for playing in Aberdeen, and later we learn that to the same players, one of whom is specially designated as "Inglishman," a municipal supper was given. Furthermore, one of these players was made a burghess of the city. He was called



UNDER PERFECT FIRST-NIGHT CONDITIONS AND WITH FAMILIAR BUT ALWAYS FRESH ENCHANTMENT: "A MIDSUMMER NIGHT'S DREAM" PRODUCED IN THE OPEN-AIR THEATRE AT REGENT'S PARK. On July 4 Shakespeare's "A Midsummer Night's Dream" was produced by Mr. Robert Atkins in the Open Air Theatre in Regent's Park for a season of four weeks. Miss Margaret Vines plays this year's Titania, and Mr. Robert Eddison Oberon, while Mr. Leslie French presents once again his inimitable Puck. (Debenham.)

Lawrence Fletcher, and a Lawrence Fletcher was one of Shakespeare's chief colleagues. James's grant of protection to the players in London specially mentions "These our Servaunts, Lawrence Fletcher, William Shakespeare, Richard Burbage, etc., etc." It is most unlikely that there were two Lawrence Fletchers in the profession. So we may fairly conclude that there was a considerable amount of enthusiasm for the drama in the Scotland of 1600. Aberdeen has no great reputation with the outer world for sprightliness and gaiety. But it entertained the players with public honour then and still has a good audience when the players come its way. Does it not annually welcome for a summer season the most famous of the Scots comedians, who rarely come south, "Harry Gordon, of Inversnecky"?

In the middle of the following century there was written, actually by a Scottish minister, the Rev. William Home, a Scottish play, "Douglas," which not only made history in its time, but was taken up by all the great tragedians and tragediennes of the next hundred years, and was even popular to the end of the nineteenth century. (Lady Randolph in "Douglas" was one of Mrs. Siddons's great parts.) It was the triumphant

production of "Douglas" in Edinburgh which evoked from the gallery the famous cry of the fervid patriot, "Whaur's your Wullie Shakespeare noo?" But the Kirk was enraged against its daring son who thus trafficked with damnation. Home had to flee to England. One faction of the Presbytery had the play committed by the hangman to the public flames. Another minister,

Mr. White, of Libberton, who attended "Douglas," was suspended for a month, a mild sentence in view of his explanation that "he had concealed himself in a corner of the theatre to avoid giving offence."

The discipline closed in upon the Scottish drama. Yet out of Scotland, and out of a sternly Puritanical corner of it, too, came one of the greatest of modern dramatists, James Barrie. Strange that from the bleak illumination of the "Auld Lichts" should come that tender glow of sentimental fancy. Barrie never limited himself to Scottish themes (although he excelled in them), and Perth, in its first theatre festival, is determined not to press the national note. It is giving Shakespeare, not Home; Shaw and Tchekov, not Barrie; Bridie alone speaks for Scotland. The directors of the theatre are anxious to show their own Scots playgoers a good varied programme typical of international theatre at its best, instead of luring English visitors to see a specifically Scottish festival.

Probably this is a wise policy with which to begin operations. The first festival of a series is always immensely difficult to organise: experience will smooth the working of the machine and give its controllers time to think out fresher programmes. I hope that later on an effort will be made to give a purely Scottish festival with plays and performance in the native idiom. After all, in addition to Barrie and Bridie, there are plays by Scottish journalists, such as George Malcolm Thomson and Robbins Millar, which have stood the test of performance without conquering the commercial theatres of London, which form of victory is not the only test of merit.

At any rate, the stage is now being set for the first of the Scottish professional festivals of drama. (Dublin had its say and its show last year.) It is a good adventure, and it takes place, we may believe, on ground where the greatest of our dramatists rode



ON THE TRADITIONAL SITE OF "AMLETH'S" OWN CASTLE AT ELSINORE: JOHN GIELGUD AND HIS COMPANY PLAYING "HAMLET" IN THE COURTYARD OF KRONBORG.

The courtyard of the imposing Danish Castle of Kronborg, near Copenhagen, provides an extraordinarily appropriate setting for the English production of Shakespeare's great tragedy, an annual event in recent years. A large audience drawn from all over Denmark attended the first performance on July 6.

continued past Perth, Dunsinane, Birnam, to Inverness, returning, perhaps, by Aberdeen and the coast, earning their keep as they went. That is a fair assumption: it has been made well-nigh certain by Countess de Chambrun's finds (put forward in her book, "Shakespeare Rediscovered") among the city records of Aberdeen. Many Scottish archives were destroyed by Cromwell. These survived.



A FAMOUS ENGLISH ACTOR'S FIRST APPEARANCE IN AN OPEN-AIR PRODUCTION: JOHN GIELGUD AS HAMLET, WITH FAY COMPTON AS OPHELIA, IN A SCENE FROM THE PLAY AT THE RENAISSANCE GATE IN THE COURTYARD OF KRONBORG CASTLE.

The earliest story of "Amleth," the original Prince of Denmark of Shakespeare's immortal tragedy, is found in a tenth-century translation of the "Saxo Grammaticus." Shakespeare, who may have visited Elsinore, gave it a Renaissance setting and character. (L.N.A.)

three hundred and thirty-eight years ago, noting that the Highland air was delicate and looking with especial interest on Perth's neighbouring features, among which are Dunsinane Hill and the branches of Birnam's noble woods beside the river Tay.

This England . . .



Newton Flotman—Norfolk

SPEED the plough . . . once more the cry is heard in our land ; yet are we so sure now what it means ? More corn, says the townsman. Perhaps—in good time. But when grassland has been ploughed (and mayhap cross-ploughed) and harrowed and made clean, some soil will prove poor and some over-rich. First crops, then, must be chosen to suit the soil—not us ; linseed perhaps, or cabbages, or roots. For we are ploughing up not to grow more “corn” but to put more land in good heart against our need. Slow—yet so do we come by the truest riches, in patient labour and ancient skill. This way alone will you have the perfect seed-bed for the golden barley, the richest malt for the brewery, and the re-captured sunshine of our Worthington—to put Englishmen in good heart.

. . . by Worthington



A PAGE FOR COLLECTORS: ADAM DECORATION AND FURNITURE.

By FRANK DAVIS.

reason for our admiration of English eighteenth-century furniture of the better sort: it is so entirely suitable for the needs of to-day, even when it is divorced from the surroundings for which it was made.

The photograph (Fig. 1) shows a corner of the library at Osterley—as typical and as “good” an Adam room as one can imagine. Note the design of the ceiling and the characteristic use of decorative paintings, in this case (according to the 1782 inventory)

by Antonio Zucchi, husband of the better known Angelica Kauffmann. Both did much work for the Adam brothers, often—as apparently here—painting the pictures to order in London on paper and sending them down to be stuck on the walls. On the mantelpiece is a set of Wedgwood vases; on the left a harpsichord and—not visible in the photograph—Miss Child’s violin and a music stand. Yet more remarkable is a set of chairs, two tables and a desk (one table and

four chairs are at this end of the room). The chairs have lyre-shaped pierced backs, and are inlaid with scroll-work in holly and other woods. There is a knee-hole writing-desk veneered with sycamore, and inlaid with emblems of the various arts. The splats of the chairs are inlaid with tulip-wood and holly. All these are of the highest possible quality and represent the finest workmanship of their period. Who made them? Authorities seem to agree that as they are so similar to a desk made by Chippendale from designs by Robert Adam for Harewood House, Leeds, they must be from the same hand; and the same applies to a pair of inlaid and painted commodes in the drawing-room. The point has often been made before, but it will bear repetition: Chippendale by no means invariably worked to his own designs: he was a business man rather than a great original, as a past generation imagined, and was



1. AS TYPICAL AND AS “GOOD” AN ADAM ROOM AS ONE CAN IMAGINE: ONE END OF THE LIBRARY AT OSTERLEY PARK, SHOWING THE INLAID CHAIRS AND TABLE WHICH WERE ALMOST CERTAINLY MADE BY CHIPPENDALE TO ROBERT ADAM’S DESIGN; THE DECORATIVE PAINTINGS BEING BY ANTONIO ZUCCHI, HUSBAND OF ANGELICA KAUFFMANN.

Osterley Park, near Heston, which belongs to the Earl of Jersey and is open to the public on Wednesdays, Saturdays, and Sundays, is not only an excellent example of Adam architecture: it also preserves intact the Adam furniture and decoration. The house was originally built by Sir Thomas Gresham in 1577, and later occupied by Chief Justice Coke and Sir William Waller, the Parliamentary general. In about 1761 Robert Adam began to rebuild and decorate Osterley for Francis Child, of the banking family. Horace Walpole was so impressed by its magnificence that he described it as “a palace of palaces.”

UNTIL a few weeks ago there was within easy distance of Charing Cross only one great house permanently open to the public where it was possible to see the characteristic style of Robert Adam. That was—and is—Ken

Wood, where one goes, not so much for the sake of that admirable architect’s work, as for the splendid pictures hung there by the late Lord Iveagh, notably one of the world’s great portraits—the late self-portrait by Rembrandt. There is also, of course, Home House, in Portland Square, now the Courtauld Institute of Art, and as such quite accessible to anyone who cares to ask admission. Fine though both these places are, and authentic masterpieces, they do not contain the original furnishings: their present appearance is partly due to the attention lavished upon them by their recent owners. Osterley Park, in Middlesex, now open on three days a week (Wednesdays, Saturdays, and Sundays), thanks to the public spirit of the Earl of Jersey, must be placed in a different category. Its contents have grown old with the house—what one sees there to-day is substantially what was

there a hundred and fifty years ago. The place is as little like a museum as is possible to imagine: the pictures are still on the walls, the ornaments on the tables, the books on the shelves: Lord Jersey has walked out and you and I have walked in. That, quite seriously, is the impression one receives. True, there is some druggot down on the floor and the very minimum of rope to prevent visitors from interfering with the furniture; none the less, there is a complete absence of the usual fuss normally inseparable from a show-place, and one does feel one is a guest rather than a sightseer.

The original house, built in 1577, was almost entirely rebuilt and decorated by Adam for Francis Child, of the well-known banking family, and the work was begun about 1761. Francis died in 1763, and was succeeded by his brother, Robert, who lived to see the building practically completed in 1782. This is no place for a description of the house, as such, nor of its 500 acres of park; it will be enough to remember that house and contents form a completely harmonious whole, and show to perfection how the formidable talent of Robert Adam was as careful and ingenious over the design of a single door-knob as over the decoration and proportions of a great room, while nearly all the furniture—and this is the main reason why a few pieces appear on this page—would look equally elegant and not in the least out of place in the small flat of to-day; and there, when you think about it, is the main



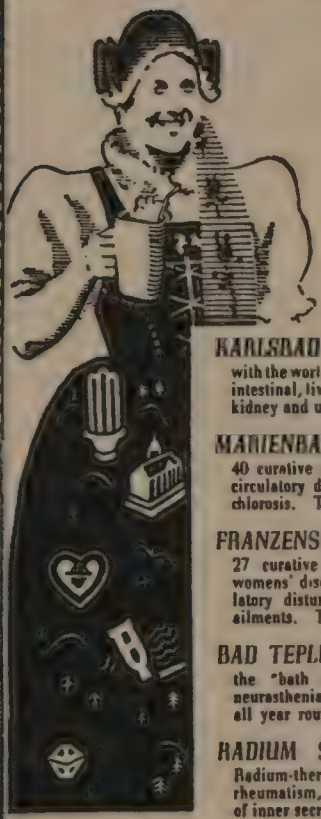
2. INDICATIVE OF THE INFLUENCE EXERCISED UPON 18TH-CENTURY TASTE BY ARCHÆOLOGICAL DISCOVERIES—IN PARTICULAR THE EXCAVATIONS AT POMPEII WHICH CONTINUED THROUGHOUT THE 18TH-CENTURY: A CORNER OF THE ETRUSCAN ROOM AT OSTERLEY.

content to carry out another’s orders.

Though Osterley is so largely the work of one man, and is as fine an example of that single individual’s refinement of taste as is to be seen anywhere in the country, the rooms are distinct from one another: he rarely repeats himself. Generally speaking—and it is a fair criticism—the Adam style lacks warmth: those cool whites and greys and olive greens and light blues sometimes look a trifle anæmic; and many perhaps will find the Etruscan room (Fig. 2) tiresome. The mannerisms of Pompeii (then only recently excavated) gave extraordinary pleasure to the subjects of the young George III., but seem a trifle odd a century and a half later. But the very fact that there is an Etruscan room, and so perfect an example, gives additional charm to this remarkable house. We have before us not only the sober reticence of Adam’s normal practice, but a specimen of his infrequent aberrations. It is, besides, a most interesting commentary upon the enthusiasm of all his generation for the marvellous classical past which was only then being dug up. There is a certain pleasant naivety about this room, for we do not express our interest in archæological research in so magnificent a way: it is as if our generation was so excited about the discoveries of Sir Leonard Woolley at Ur of the Chaldees that Sir Edwin Lutyens made a habit of designing a Sumerian room in some of his country houses. Our ancestors would not have thought that in the least odd.

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THE CHARM OF MUSIC.

By W. J. TURNER.

MUSIC FESTIVALS.

MUSIC festivals are of comparatively recent growth, although in this country there are some annual music festivals that have been in existence for a considerable time. Chief among these is, of course, our famous "Three Choirs" Festival, which takes place in the early autumn at Worcester, Gloucester and Hereford respectively. This is a festival of a rather special character, and it became very early in this century associated with the name of our most eminent composer of the time, Sir Edward Elgar, most of whose big choral works were regularly performed on these occasions. Choral singing has always been a feature of English music festivals, and these festivals have helped to maintain the high standard of choral singing for which we are famous. Our Midland and North Country choirs have a renown that has spread all over the Continent, and their

existence and fame have undoubtedly had something to do with what might rightly be called the pre-occupation of English composers with choral composition. No doubt the influence of Handel and his oratorios is to be seen here, for certainly the oratorio was the chief musical fare of eighteenth-century and nineteenth-century England. To some extent it even took the place, with the people in this country, which opera had on the Continent, since opera in England during this period was confined to London and the Court and Court society.

Our most recent composers, such as Mr. William Walton—whose choral work, "Belshazzar's Feast," was, if I mistake not, first performed at a Leeds festival—look to these festivals to give them opportunities for public performance of works on a large scale. Needless to say all these big provincial choirs are unpaid, and it is due to their enthusiasm as amateurs of music that such large-scale performances are possible, since the cost of a large choir, if paid, would be quite prohibitive and quickly put an end to such enterprises.

Leeds and Sheffield have their regular big festivals, and this year will witness the Triennial Musical Festival of Norfolk and Norwich, which will be held from September 27 to 30 at St. Andrew's Hall, Norwich, with Dr. Felix Weingartner and Dr. Heathcote Statham as conductors. As usual at these festivals, the programmes will include a number of purely orchestral items, which will give the local residents an opportunity of hearing the visiting orchestra—in this case the London Philharmonic—but the principal items are, naturally, the choral ones, since the opportunity of having a magnificent choir at the disposal of the musical

authorities is not to be missed. It is interesting to note the choral works chosen for the coming Norfolk and Norwich Festival. They are: Brahms' "Requiem," Kodaly's "Te Deum," Liszt's "13th Psalm," Handel's "Messiah," Elgar's "The Kingdom."



DIRECTOR OF THE HASLEMERE FESTIVAL AND GIVER OF INNUMERABLE CONCERTS OF OLD MUSIC ON THE OLD INSTRUMENTS FOR WHICH THEY WERE WRITTEN: MR. ARNOLD DOLMETSCH AND MEMBERS OF HIS FAMILY.

The Haslemere Festival of Chamber Music, directed by that devotee of old music and resuscitator of popularly forgotten musical instruments, Mr. Arnold Dolmetsch, takes place from July 17 to 29. The Dolmetsch family is here seen playing Consort of Viols with Harpsichord.



IN "PAGANINI," A FANTASTIC BALLET OF THE ROMANTIC PERIOD, SET TO RACHMANINOFF'S PAGANINI RHAPSODY, AND FOKINE'S MOST STRIKING CREATION SINCE "L'ÉPREUVE D'AMOUR": M. DIMITRI ROSTOFF IN THE TITLE-RÔLE. The event of the current season of Russian Ballet at Covent Garden is the staging of a new Fokine ballet to Rachmaninoff's Paganini Rhapsody, superbly interpreted by M. Rostoff as the famous Italian maestro. M. Serge Soudkhine is responsible for the décor. (Keystone.)

Berlioz's "Faust," "The Seasons," from Purcell's "Fairy Queen," and Arnold Bax's "Walsingham."

A choral programme of the above dimensions is something quite outside the scope of ordinary concert-giving. Not in a whole London season, from October to May, would it be likely that we should hear such a number of important choral works. Actually, this programme of the forthcoming Norwich Festival

[Continued overleaf.]

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British Cars Last Longer

Continued.

contains no absolute novelties, and in this respect it is, perhaps, more conservative than usual. One of the virtues of these choral festivals of ours is that they have been frequently the occasion for the first performances of new British works; in fact, such works are often commissioned for these festivals, and the certainty of an adequate performance with a magnificent choir is most stimulating to the prospective composer. On the Continent, on the other hand, music festivals are usually held in State or municipal theatres, and this means that opera plays a part in these festivals to which there is no counterpart at all in this country, where we possess no State or municipal opera houses. For example, at the recent Zürich Festival not only was Hindemith's opera, "Mathis der Maler," performed, but a new opera, with Kleist's famous play, "Penthesilea," as libretto, was given its first performance, in addition to a Wagner programme.

A festival of a rather special kind, the like of which hardly exists abroad, is that of the fifteenth annual Haslemere Festival of Chamber Music, which is being held at the Haslemere Hall from July 17 to 29 next. This Haslemere Festival has been developed by Mr. Arnold Dolmetsch to spread the knowledge of much neglected music of the sixteenth and seventeenth centuries in Europe and to give the musical public opportunities of hearing the musical instruments of those times. For example, at the forthcoming Haslemere Festival the following instruments will be used: the Lute, the Vihuela, the Cithern, the Complete Family of Viols, the Complete Family of Violins, the Mediæval Harp (metal-strung), the Harpsichord, a Chamber Organ, the Complete Family of Recorders, the Tabour, and the Tambourin. An exhibition of instruments is also held during the festival.

Naturally, such a festival makes a special appeal to scholars and those who have an historical bent and wish to hear the music of those earlier times upon the instruments of the period. As is well known, Mr. Dolmetsch makes many instruments upon the old models, and he himself gives great importance to the hearing of this old music upon what he describes as the "right instruments."

Personally, I do not think that it has more than an historical interest to hear this music upon old or contemporary

qualities are superior. This, however, may not always be the case, and it is admittedly valuable to have the unique opportunity which such a festival provides for hearing music more or less as those who lived in the period when it was written heard it performed.

But we hear at Haslemere a good deal of music which the public might otherwise never hear. For, in addition to such well-known names as J. S. Bach, Vivaldi, Purcell, Handel, D. Scarlatti, Corelli, etc., we hear music by a number of little known composers, not only of Italy, France, Germany and the Netherlands, but also of Spain and elsewhere. Few

music-lovers, for example, will have heard of the names of Diego Ortiz, Marin Marais, Luys de Nurvaez, Miguel de Fuenllana, and Enriquez de Valderrábano—all of whom figure in Mr. Dolmetsch's programme for Thursday, July 20. A number of English composers almost equally little known occur in these programmes, and this year Mr. Dolmetsch has been emboldened to arrange a Masque based on "Le Roman de la Rose," in which a number of old songs and dances will be included.

Music festivals, when they are held in provincial or country centres away from the major capitals, have the additional attraction of offering a perfect holiday to the music-lover, with a delightful entertainment to occupy his evenings after a day spent in the fresh air among the woods and fields. At a festival one can look forward to a week's enjoyment, with a series of concerts.



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Mlle. Darja Collin, a charming Dutch dancer, made her first English appearance on July 5 in the Albert Hall at a gala entertainment of music and ballet, when her ease and grace were especially admired.

models of old instruments. I think in most cases the composers wrote what they imagined, and would have preferred the instruments of today where their sonority and other musical



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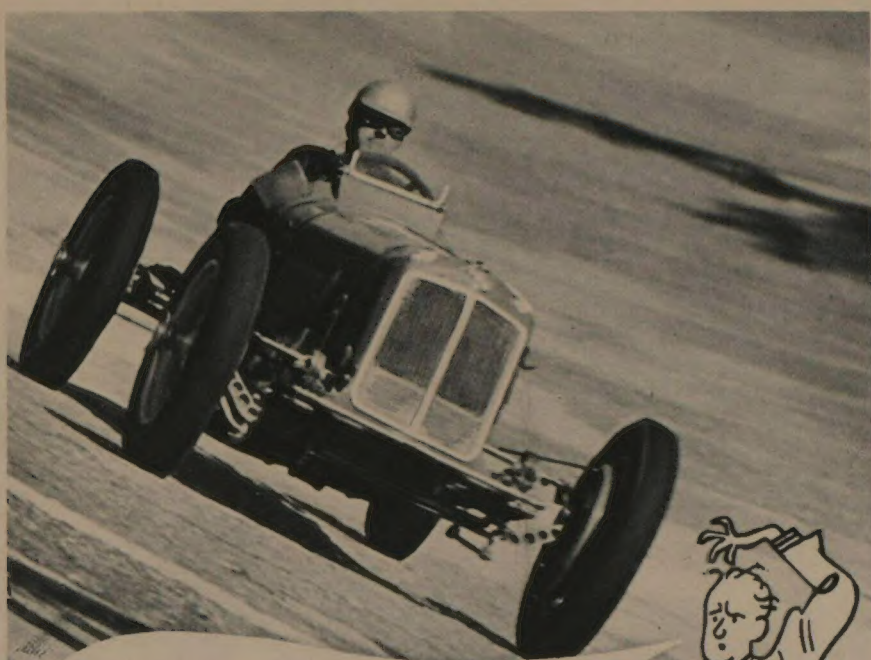
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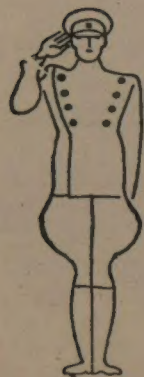


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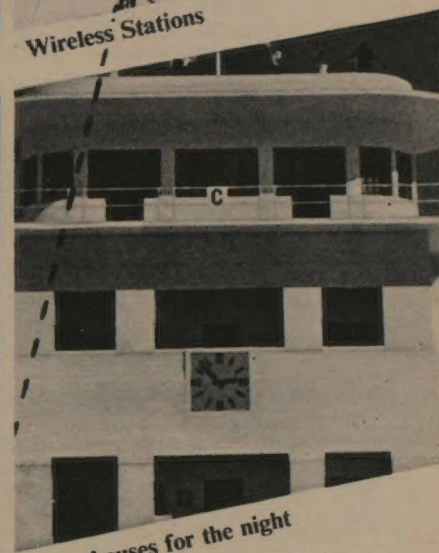
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in printed cotton, gathered at the waist and buttoning up the front.

Budding gardeners will be enthusiastic about this rubber-tyred cart from Hamley's, 200, Regent Street. Its fittings include a water-tank with a tap, watering-can, pail, and a whole armoury of tools. The realistic mower below, in two sizes from 6s. 6d., will encourage a proper respect for the lawn, and there are rollers as well which really roll, but are not too heavy.



Women



For wet days, when the gardening has to be done indoors, Hamley's have this accurately modelled greenhouse, with a hinged roof, lights and doors to open, flower-pots and saucers and twelve packets of seed. Any child will love "helping father" with these strongly-made and workmanlike tools, made up in various sets.

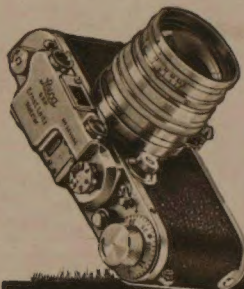
Playing in the garden at home the child on the right wears a linen frock with hand-appliquéd figures and a sunbonnet to match. She goes out to tea in the Tyrian silk dress on the left below, beautifully smocked across the bodice and sleeves. Her friend wears a hand-printed silk top over a Tyrian skirt, and a little hat to match. Liberty have all these frocks in several colours, made with ample hems for easy letting down.




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THE PLAYHOUSES.

"ALIEN CORN," AT WYNDHAM'S.

THOUGH written six years ago there is a curious topicality about this play. It concerns a Viennese girl who is unable to return to Austria. It is true that in Mr. Sidney Howard's play all that prevents her is lack of money. Whereas now it is fear of religious or racial persecution that exiles so many artists from their homeland. It is this topicality that makes one fear for the success of the play. Up to now London playgoers have shown little desire to be harrowed by memories of things past, or by thoughts of impending horrors. This may, or may not, argue lack of sensibility on their part. But there it is. Elsa Brandt is a pianist. She has a crippled father whom she has to support by music lessons. They are both the type of artists one expects to see on the stage. Poverty cannot subdue the girl's wholehearted contempt for mere amateurism. Even though the amateur is a wealthy woman anxious to facilitate her return to her beloved Vienna. The father, too, roars and bellows at his would-be benefactors with indomitable spirit. Mr. Fritz Valk makes a very human figure of the father, while Miss Margaretta Scott, giving the best performance of her career, proves herself a chip of the old blockhead. Which is better, is the argument of the play: artistic integrity or financial security? For a while the heroine plumps for security. She has a fairly well-paid tutorial job in a women's college. Then the hope of gaining a scholarship that will enable her to return to Wien revives nostalgic yearnings. Disappointed in this, she attempts to gain money by playing at drawing-room concerts organised by a society woman with artistic aspirations. Miss Marian Spencer plays this rôle with a real sense of humour, never descending to too obvious burlesque. As a wealthy would-be lover, Mr. Hartley Power has an unconvincing rôle, but makes the most of it, and Mr. Edmon Ryan wins laughs and also sympathy.

"THE GENTLE PEOPLE," AT THE STRAND.

The racketeer who offers unwanted "protection" at so much per week is a common figure on the films. But he will be new to most playgoers. That he is eventually "bumped off" by one of his victims is in conformity with the moral code enforced by the censor. What makes this somewhat threadbare story such outstanding entertainment is the rich humanity

of the two old men, one a Jew, the other a Greek, and the originality of the settings. Most of the action takes place aboard a small boat, tied to the end of a pier. From here the friends fish after their day's work, discussing past catches and the future ones they hope to make when they have saved four hundred dollars to buy a boat big enough to sail them to Cuba. Murders have been planned in many strange places, but never before—at least on the stage—in the steam room of a Russian bath. Having been robbed of their all, one hundred and ninety dollars, the two cronies, wearing nothing but bath towels and beads of perspiration, plot how they can entice their persecutor aboard their boat, club him, and throw his body into the water. This play should be an outstanding success. Perfectly acted by Mr. Abraham Sofaer, Mr. Ernest Jay, and Mr. Clement McCallin. Miss Gina Malo is excellent as the wayward daughter.

BOOKS OF THE DAY.

(Continued from page 118.)

day that we discover, in Mr. A. P. Herbert, M.P., another example of that peculiar blend of wit, literary ability and political sagacity which distinguished him."

Praed's position in English poetry is placed by Mr. Hudson "somewhere between Matthew Prior and Thomas Hood." Later, discussing his influence on other poets, the biographer remarks: "When J. K. Stephen, in his 'Lapsus Calami,' summed up the qualities which distinguished Charles Stuart Calverley:

'The wit of smooth delicious Matthew Prior,
The rhythmic grace which Hookham Frere displayed,
The summer lightning wreathing Byron's lyre,
The neat inevitable turns of Praed . . .'

he was guilty of understatement. Praed's artistry may have made his rhyming and antithesis seem 'inevitable,' so perfectly was it calculated; but his work was not inevitable in any other sense. . . . There is a brilliance in his best work which neither Locker, Calverley, nor Austin Dobson succeeded in emulating. . . . His influence certainly reached W. S. Gilbert."

If Praed were a modern Cambridge Blue, he would be described in Press reports as " (Eton and Trinity)," and Eton had his heart to the end of the day. Among his Cambridge friends were Macaulay, Bulwer Lytton, and Derwent Coleridge (third son of the poet). The present Memoir amply records Praed's political career,

and among other attractions contains much unpublished verse, chiefly from private letters, and an interesting account of his visit to the Duke of Wellington at Walmer Castle. We learn also how Praed's quick temper twice nearly involved him in a duel. I should have liked a little fuller description of the social background of his verses on such characters as "My Own Araminta," "The Belle of the Ball-room," who turned into "Mrs. Something Rogers," and his dance partner whose only subject of conversation was the weather. She was rich and beautiful—

But to be linked in life to her!—
The desperate man who tried it
Might marry a Barometer
And hang himself beside it!

Praed's poetry has always had a considerable following in the United States, partly because of his American Christian name, derived from his mother (née Elizabeth Winthrop), whose ancestor, John Winthrop, had been the first Governor of Massachusetts. "To America," we read, "belongs the credit of the first collected edition of Praed's poems, published in New York in 1844." His native land had to wait another twenty years for a complete edition, for which there had long been a clamour, culminating in a letter to the Press from Mortimer Collins, who said: "It is a disgrace to England that we are obliged to send across the Atlantic for the works of so original and felicitous and thoroughly English a poet."

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